

HIT PARADER

CHARLTON



TED NUGENT

"I'M NOT A DEGENERATE"
ON THE ROAD REPORT

PATTI SMITH

I'M ONE OF THE BEST
DRESSERS IN ROCK & ROLL

BILLY JOEL

"I HATE TO FEEL LIKE
A BOX OF CORNFLAKES"

DAVID BOWIE

INTERVIEW WITH LISA ROBINSON
"I HAVE ABSOLUTELY NO INTEREST
IN ROCK & ROLL"

BOB DYLAN

RENALDO & CLARA
GRAND ILLUSION OR EGO TRIP?

SEX PISTOLS

NO FUTURE?
WHAT HAPPENED IN AMERICA

JACKSON BROWNE & WARREN ZEVON

ROCK & ROLL'S BATMAN & ROBIN

WORDS TO THE LATEST HIT SONGS!

BEE GEES

MORE THAN
STAYING ALIVE

PLUS: ALICE COOPER, RINGO
BRYAN FERRY, ENO, AMANDA LEAR



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ON STAGE IN COLOR



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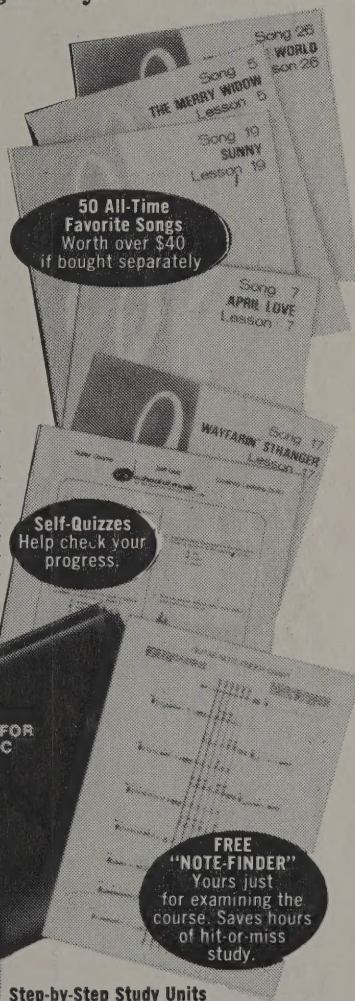
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HIT PARADER



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Executive Editor/William Anderson

Executive Art Editor/John Cofrancesco, Jr.

Business Manager/Edward Konick

Associate Editor/Mary Jane Canetti

Advertising Production/Bob Shaw

Joan Verostek

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ROCK & ROLL HOTLINE

Bette Midler tied up traffic on New York's East 60th Street for nearly an hour the night she opened at the Copacabana for a one-week run of her "Intimate Evening With Bette."

But the crush outside was nothing compared to the conditions inside the club — where 660 people were stuffed into the basement (in what seemed like a 90-degree atmosphere), to welcome Bette back to New York.

Her club act doesn't differ much from what she's done onstage before, and if anything, two weeks on Broadway would have been far more comfortable. Sure, Bette probably can "get down" more in a club, but she "got down" so much that her raps often bordered perilously close to sheer vulgarity.

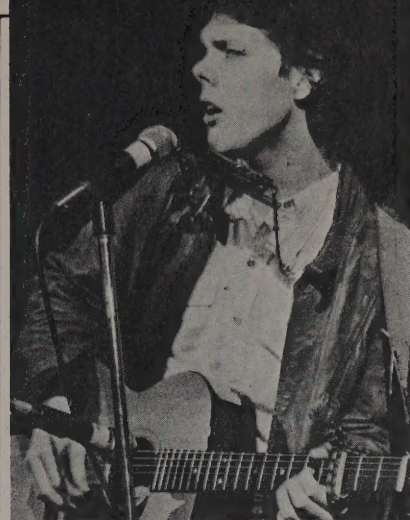
This is unfortunate, because Bette is a great talent who doesn't have to resort to toilet jokes to get her crowd going.

Wearing a glittery top (she later removed it to reveal one of those corsets) and skintight black toreador pants, with her red hair frizzed out to *there*, Bette referred to herself as "the Abraham Lincoln of rock and roll" (because she set the Harlettes, who record on their own for CBS, "free"), told the usual Sophie Tucker jokes, dished New York Mayor Ed Koch (who sat at ringside with Bess Meyerson), Linda Ronstadt, "Saturday Night Fever" (the film) and "Looking For Mr. Goodbar."

She sang a mixture of raunchy blues and rock and roll numbers and sensitive ballads in a voice that seemed — at that opening show, at least — somewhat strained.

But Bette works hard, and even though she has still not managed to record an album that truly captures her brassy, showbizzy brilliance, one continues to root for her. When she's good she's very very good, and when she's not ... well, it's a disappointment.

Bette can probably "get down" more in a club, but she "got down" so much that her raps often bordered perilously close to sheer vulgarity.



Peter Cunningham

His sexy, lanky presence is more James Dean-ish, and surely he is the best looking "folksinger" we've had since the young Jackson Browne.

In these days of new-wave bands who out jump, outrage and outvolume each other, 22-year-old Steven Forbert, who hails from Meridian, Miss., is a refreshing change back to the early Dylan school of singer / songwriters.

It is impossible not to think of Bob Dylan when Forbert stands onstage at Gerde's Folk City, accompanying himself on acoustic guitar and harmonica. His sexy, lanky presence is, however, more James Dean-ish, and surely he is the best looking "folksinger" we've had since the young Jackson Browne.

Forbert's voice is unique, husky (a trace of Rod Stewart), and his songs are catchy. Although Forbert's manager Danny Fields (who also manages the Ramones) says he has no immediate plans for a backup band, it would be easy to imagine one behind him. At this moment, record companies are eager to sign him. Stay tuned.

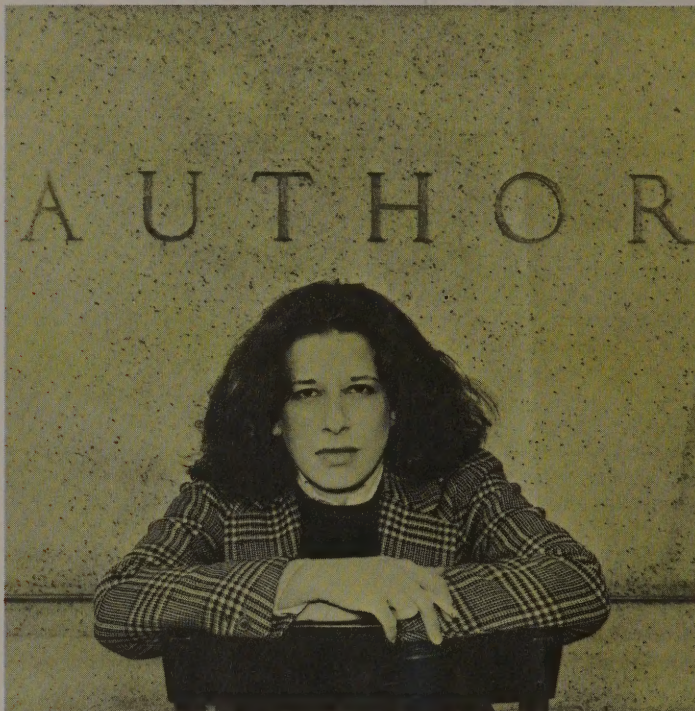
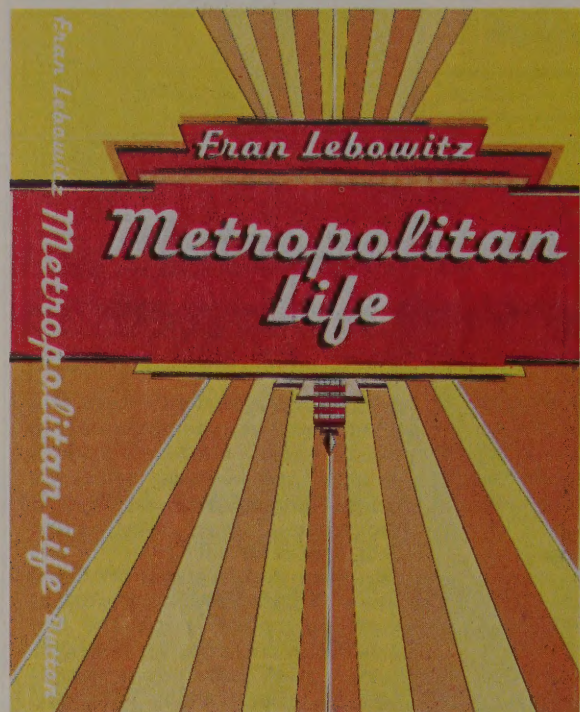


David Johansen ... Funky but what?

David Johansen celebrated his birthday in New York's Record Plant with a Carvel cake, champagne, and the good wishes of Nona Hendryx and Sarah Dash, on hand to sing backup on David's "Funky But Chic."

Lisa Robinson

Not since the writings of Oscar Wilde have we seen such a humorous collection of essays as "Metropolitan Life" by Fran Lebowitz. Readers of her columns in *Andy Warhol's Interview* and *Mademoiselle* have waited with great anticipation for this gathering of assorted delights. Miss Lebowitz takes on everything from mood jewelry to self awareness training, from conceptual art to pious love for the house plant. She sets guidelines for a future populated by a more appealing breed of children, and reports on the New York Olympics, with gold medals in party going, dry cleaning, and press agency. "Metropolitan Life" marks the debut of America's funniest young writer. (A Henry Robbins Book/E.P. Dutton \$8.50).



John Bean

You've seen the picture. Now read the book.



Eno with pals Robert Fripp and David Bowie.

Synthesizer whiz kid Brian Eno (who recently helped out on David Bowie's albums as well as recording his own *Before and After Science* lp) was in New York recently to finalize plans to produce the next Talking Heads album.

Eno, who was backstage at Patti Smith's CBGB Theatre concert (where he was holding a hand-held movie camera, shooting footage for filmmaker Amos Poe) smiled and said "Yes, it's a very strong possibility that I will produce that album." (The rumors are that they'll record in Nassau.)

Indicating the movie camera, Eno laughed: "I've never even held one of these things before." Well, he was reminded, when he began with Roxy Music, he never played an instrument before, either...

Now that Eno's records, previously available in the U.S. only in import shops, will be released by Island Records, perhaps he'll tour — although he's not a big fan of either traveling to the U.S. or performing concerts, except for showing up to help out his friends (John Cale, David Bowie) during their gigs.

Out of that upstate New York facility for curing alcoholism and in Elaine's restaurant in New York City, a healthier looking Alice Cooper said that he's all better and was returning to Los Angeles to begin writing material for his next album.

"I haven't touched a drop of alcohol for four months," he said proudly, "And I gained about 15 pounds. I'm really into a whole health thing now, Bernie (Taupin) and I even joined a health club."

Alice was thrilled to be told about the compliment paid him by Bob Dylan who, in a recent interview, said he thought Alice was "an overlooked songwriter." "That's really something," Alice marveled, "especially coming from him."

"I haven't touched a drop of alcohol for four months..." Here, Alice in the old days.



Bob Gruen



The sultry, glamorous Amanda visited the discos, signed autographs on Sunset Strip, and got into a screaming argument in the lobby of the Beverly Hills Hotel.

Amanda Lear is tall, blond and glamorous, and speaks in a breathy, husky voice. For years she's referred to herself as "Dali's muse," was his companion all over the world, and is a longtime favorite of the jet set here and abroad.

Amanda will ring you up on the phone and in five minutes give a run-down on what she (and everyone else she knows) has done in the last five

months. She's definitely got the best international gossip going.

In rock circles, she's a reported intimate of Bryan Ferry (she was the model holding the cheetah on Roxy Music's second lp cover), Jimmy Page and David Bowie (she appeared on his "Midnight Special" on TV some years back and was briefly signed to his now-defunct Main Man management company).

Now she's making hit records herself.

In London, Amanda breathed over the phone (she was racing out the door to go to Paris for the weekend), "I'm the biggest star in Germany" (where she has been called "the white Grace Jones"). "And," she continued, "I'm on the charts in Italy and Yugoslavia."

At New York's elegant Le Lavandou restaurant a few weeks later, Amanda Lear chatted nonstop about her American promotional tour. She'd been to Miami, Chicago, Los Angeles, Philadelphia, San Francisco and New York to plug her new Chrysalis album, *I Am A Photograph* (with its single, "The Queen of Chinatown").

The sultry, glamorous Amanda visited the discos, signed autographs on Sunset Strip, and got into a screaming argument in the lobby of the Beverly Hills Hotel.

"It was the first time I'd ever been in L.A.," said Amanda, "and they gave my suite at the hotel to Dolly Parton. I was furious," she hissed. "They had these flowers at the desk for me. I just took them and threw them in their faces. I moved to another hotel, and the next day received a lovely letter of apology from the Beverly Hills."

Amanda's trip was further complicated by a flu which kept her in bed at NY's St. Regis Hotel for several days rest after the promotional swing. "I sound like Brenda Vaccaro," she breathed, "but that's all right. A few days ago I sounded like Rod Stewart."

Amanda returns to Munich to finish recording her next lp (already eagerly awaited in Europe where she is a huge disco star), titled *Sweet Revenge*. The single, called "Follow Me," is "based on the Faust theme," says Miss Lear, "with a very sexy girl as the devil..."

After that album is completed you'll be able to see Amanda on TV here when she flies back to do the "Midnight Special."

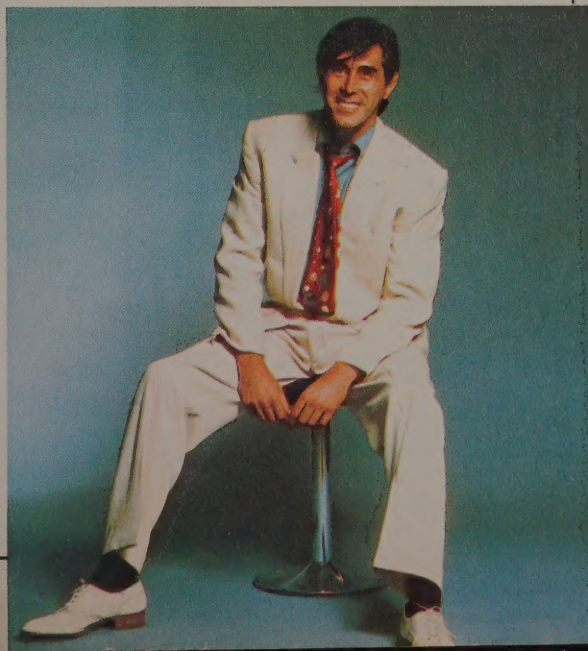
In Los Angeles, Cat Stevens' manager Barry Krost was having dinner with "Sgt. Pepper" screenwriter Henry Edwards when Ringo Starr walked into the restaurant. "Ringo, meet Henry Edwards," said Krost, "he wrote 'Sgt. Pepper.'" Ringo stiffened and said, "No ... I wrote 'Sgt. Pepper.'"



Brad Eiterman

Bryan Ferry finished recording his next solo album in Switzerland with musicians like Neil Hubbard, Waddy Wachtel, and Rick Marotta, and they've completed 20 tracks. Although no one will say just how, the album is supposed to represent a "change" for Bryan. He returned to live in New York City in February and hopes to tour the U.S. around May or June.

Although no one will say just how, the album is supposed to represent a "change" for Bryan.



"I DON'T LIKE TO FEEL LIKE A BOX OF CORNFLAKES" SAYS BILLY JOEL

"I feel really good about the way this has happened for the people who have hung in there when the money wasn't there."

Billy Joel was safely in his house with a bad cold on the day of New York's worst snowstorm and he hadn't seen the full page Time Magazine story on him yet. "I wouldn't go out to get it today even if I was on the cover," he said.

How has his life changed with the huge (platinum) success of his 5th lp, *The Stranger*?

"I haven't felt that much of a change, really, I'm not on the road, so I can't tell. Even though we toured while the album was out, the tour was planned so that we played the large halls at the end anyway..."

"More people recognize me now. People will come up to me on the street and say 'hey, I like your record.' It happened before, but it's happening more frequently now. I guess the only other thing is that I can attempt to buy a house now, and I could never even imagine that before.

"I want a house in Long Island somewhere..." (Not Malibu?) "Nah ... I always wanted to live on the north shore of Long Island. Although I'm not giving up the city. I'll still have an apartment here."

When we talked, Billy said his immediate plans include an Australian

and European tour — he's huge in Australia: "Not too many people go there, from what I gather. It's very far away, and there's not that many cities to play ... We just went, and got an incredible response — Joel - mania, or something."

"I don't know why it clicked there so soon. Maybe people thought that I was going to come and just do a soft mellow piano man type thing. But we did a rock and roll show, which we've been doing for a long time in the States. And the reaction was - 'wow we didn't expect this'."

"I think any success I had was due to the touring I'd done, rather than records, until this one. More people know us from touring. And a lot of people who have heard this record don't even know 'Piano Man.' They're just finding that out now. I can tell from the mail I get — 'where have you been, I never heard of you' ... or 'how did you make such a good record, I never heard of you', and I think ... 'hey, I've been working for awhile, guys.'"

Billy credits much of the success of this album to producer Phil Ramone. "I think Phil really knows how to produce a record well. It's a more accessible album because it sounds good on the radio and the mix is good, and it's a more profes-

sionally done record. Plus, he liked my band and we got a good thing going in the studio."

"I can't think of anything in particular about this album that should make it any different than ... *Turnstiles*. I liked that one just as much as this one. I don't know..."

"I always thought that the BIG BREAKTHROUGH would radically change me, and it hasn't. I guess if it happened when I was nineteen, or something, then it would have been a lot of changes (*he's 28*). I had kind of a minor hit with 'Piano Man' and then there was a nothing happening period, record - wise, after that, but I went on the road. I don't intend to stop that, this is what I do."

"Just The Way You Are" sounds like a "classic". How does he feel about it? Did he know when he wrote it that it would be? "No. When I wrote 'New York State of Mind,' I thought that one was a classic. With this, I just thought it was a good song. I feel special about all of them when I write them. This one ... I think I wrote it in two stages. I had a melody idea, and then I forgot it. That bugs you sometimes, because you wake up in the middle of the night, and you have an idea and then you

"More people recognize me now. People will come up to me on the street and say 'hey, I like your record.' It happened before, but it's happening more frequently now."



think 'Oh, did I have a dream, or did I forget it, or what?' "

"That's why it's good to have a tape recorder ... next to the piano, so when you jump out of bed, and you go to the piano you can play and also record it. Of course in New York City you can't really bang away at four in the morning ... which is another reason I want to get a house."

As for "Just the Way" ... "I think I was sitting in the office one day and right in the middle of the conversation I said 'I gotta go ... right now,' and I kept humming it in the cab to remember it and I got home and I finished it. But I didn't know it was a hit single, I don't sit down and try to write those kind of things."

On stage, does he feel restricted sitting behind the piano? "Well, sometimes, especially in the bigger rooms. But I'm not a front man, I've tried standing up and I don't know what to do with my hands — I look like Joe Cocker. I'm not a good guitar player so I wouldn't even try faking guitar playing onstage. It's fourteen years of being a musician, and sitting down to play. I guess the piano is sort of a crutch. It's my little shield."

"It's got to get awful boring for people to just watch this guy sitting behind a piano. I think of how I would feel watching it, so I stand up once in awhile. I talk whenever I can."

Joel is in an unusual business position, he's managed by his wife Elizabeth, which he says works out "pretty good." "Before she was managing me, she was the one who worked out the household financial things. She's good with money, budgeting, all that stuff. She's been doing it for a long time. She's been watching

people do the right things and the wrong things in management for a long time, so one night I said to her, 'look, why the hell don't you do it — because you know about it.' Of course you know there are people who'll think, 'uh-oh, his wife is managing him...' But I never had any doubts that she would be able to do a good job. She's smart and she's wanted to have her own career for awhile, and if I can't trust her ... really, where can I go after that?"

"Otherwise, the same problems that come up would be the same problems that people who live together who have a career have anyway. She can almost pretty much second guess what I would want done. Some things are understood, 'that's the way he is'..."

"Like, she knows I don't like to go to record stores to sign albums. Why? I feel like I'm Donny Osmond. They set you up on this Santa Claus throne ... I don't like the exalting part of the rockstar thing. I'm not comfortable with it. Getting recognized is fun sometimes, sometimes I don't know how to deal with it. I don't like to feel like a box of cornflakes. I'm not good at it that kind of self promotion. I'm basically not a capitalist, and all those trimmings ... As for meeting fans, I'd rather meet them in a bar and have a couple of drinks. It's a more realistic situation."

"Believe it or not, I feel really good about the way this has happened more for the people who have hung in there with me when the money wasn't there; the guys in the band who had to stay in sleazy

(continued on page 22)



"I always thought that the BIG BREAKTHROUGH would radically change me, and it hasn't. I guess if it happened when I was nineteen or something, then it would have been a lot of changes."

Close Encounters With Media Sound



Waring Abbott

"The Aphex is like a magnifying glass, it creates a third dimension. It works on the psycho-acoustic part of the brain..."

ROCK & ROLL: 2078

by Richard Robinson

There's a little black box stuffed with secret electric circuits that may be the reason you like the new Linda Ronstadt, Rod Stewart, and James Taylor albums. The box is called the Aphex Aural Exciter. Rock stars pay about \$30 for every minute they use it on their albums. But that's cheap, it costs between \$50,000 and \$100,000 to record an album today, and besides, if the Aphex Aural Exciter really does what it claims to do, the rewards of better sound can only mean more gold records in the bank.

Stars as divergent in style and sound as

the Commodores, Dolly Parton, Carole King, Bette Midler, Warren Zevon, Eric Carmen, and Stewart, Taylor, and Ronstadt use the Aphex on their albums to give certain sounds — primarily their voices, pianos, acoustic instruments, and percussion — more warmth, realism, and dimension. What exactly the Aphex does is not clear — I've spoken with some of the top recording engineers who've used it and gotten a variety of responses: one engineer claims it improves the sound of his albums by at least 3%; another says it seems to help but he can't be sure.

Certain sounds, like the voice or acoustic instruments, are run through the Aural Exciter during the mixing process when albums are reduced from 16 or 24 channels of sound to the 2 channels of conventional stereo. "The Aphex is like a magnifying glass, it creates a third dimension," one technician told me. "It works on the psycho-acoustic part of the brain. It helps to reproduce certain sounds that normally are lost in the recording process."

The key word here is "psycho-acoustic". My ears register the impact of sound

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Other 1974 winning songs have been recorded by ...

The Lettermen
Al Wilson
Bobby Goldsboro
The Oak Ridge Boys
... to name a few

1975 - Phil Galdston & Peter Thom...

Phil and Peter's winning song, "WHY DON'T WE LIVE TOGETHER," has many covers, including being featured on two Barry Manilow million-selling Arista albums, "Tryin' To Get The Feeling" and "Barry Manilow Live." The 1975 Grand Prize winners (professionally known as GALDSTON & THOM) have recently released their first WARNER BROS. LP, "AMERICAN GYPSIES," produced by John Simon.

Other 1975 winning songs have been recorded by ...

Hall & Oates
Eddie Rabbit
The Sanford-Townsend Band
Joe Stampley
... to name a few

1976 - Kim Carnes & Dave Ellingson...

Kim and Dave's winner, "LOVE COMES FROM UNEXPECTED PLACES," has been recorded by Barbra Streisand, on her "Superman" LP, Jose Feliciano, Melanie and by Kim herself on her latest A&M album, "SAILIN." It also won top prize for outstanding composition in the Tokyo Music Festival. Their material is in constant demand, having written songs for top artists such as Frank Sinatra, Marie Osmond, Andy Williams, Anne Murray and The New Riders Of The Purple Sage.

Other 1976 winning songs have been recorded by ...

Tony Orlando & Dawn
Hank Williams, Jr.
Ray Charles
Johnny Tillotson
... to name a few

1977 - Watch The Charts For These Winning Songwriters...

Tom Benjamin
Betsy Bogart
Richard Brenckman

Robert Byrne
Gary Griffin
Shawna Harrington

Emmitt Jackson, Jr.
Lowell K. Lo
John Curtis Meyer

Marvin Moore
Bernie Wayne
... to name a few

1978 - Songwriting Success Could Be YOURS!

If you want a good shot at either starting or advancing your professional music business career, you should enter the Fifth Annual American Song Festival. Winners receive the kind of recognition and exposure that "opens doors."

It Could Be The Break You've Been Looking For...

The American Song Festival 5900 Wilshire Blvd., Los Angeles CA 90036 — Telephone (213) 937-7370

A Presentation of Sterling Recreation Organization ©1978 American Song Festival, Inc.

We want to hear your songs!

**Some people use
their ears for listening.**

**Our judges make
a living with theirs.**

The American Song Festival **GUARANTEES** that each of your entered songs will be heard by **AT LEAST TWO** music industry pros who are recording artists, music business executives, record producers and music publishers. They make their living by being able to pick tomorrow's hit songs.

Our judges are always searching for good material and they **WANT** to hear your songs!

BUILDING A TRACK RECORD

We're proud of the fact that The American Song Festival has awarded the most cash ever in creative competitions... over **FOUR HUNDRED FIFTY THOUSAND DOLLARS** in the last four years.

BUT EVEN MORE IMPORTANT, we've helped to "open doors" for many deserving songwriters. Winning songs have been recorded by such superstars as **BARBRA STREISAND; BARRY MANILOW; HALL & OATES; THE BAY CITY ROLLERS; TONY ORLANDO & DAWN; HANK WILLIAMS, JR.; RAY CHARLES; JOE STAMPLEY;** and **THE SANFORD-TOWNSEND BAND**. **PLUS**, winning entrants are now recording for top record companies like **WARNER BROS.; A&M; ASYLUM;** and **UNITED ARTISTS**.

YOUR SONGS ARE ALL THAT COUNT

Just record them and follow the easy entry procedure. No lead sheets are necessary. You can perform yourself or have someone else perform. The only criteria for judging in the songwriting competition are musical composition and lyrical content, when applicable.

Elaborate instrumentation and production will have no bearing in this competition. Remember... many previous winning songs were submitted as simple home recordings. **OUR JUDGES KNOW A GOOD SONG WHEN THEY HEAR IT!**

THE CATEGORY CHOICES

Any number of songs may be entered. Each song can compete and **WIN** in as many categories as your division permits:

AMATEUR DIVISION	PROFESSIONAL DIVISION
1. Top 40 (Rock/Soul)	1. Top 40 (Rock/Soul)
2. Easy Listening	2. Easy Listening
3. Country	3. Country
4. Folk	4. THE ASF 5 OPEN*
5. Gospel/Inspirational	
6. THE ASF 5 OPEN*	

***THE ASF 5 OPEN** is a brand new category in both divisions. It can only be chosen as an additional category. Songs of every type (from "punk" to Christmas songs) will compete on their own merit.

THE VOCAL PERFORMANCE COMPETITION

This is a special competition that recognizes the vocal talents of our entrants. It is open to amateur performers only. It is a separate competition from songwriting, with its own Grand Prize.

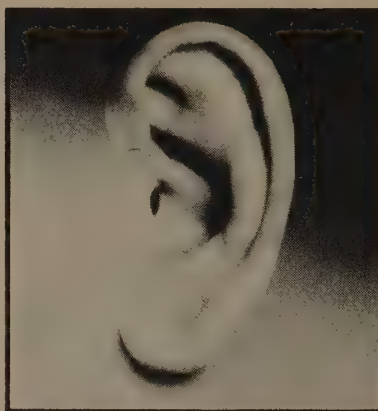
If you plan to sing on your entry, or if a friend does, check the requirements of Rules & Regulations #9. The **VOCAL PERFORMANCE COMPETITION** may be for you.

NOTE: You can also enter the same tape into the songwriting competition.

OVER 1,650 PRIZES

The American Song Festival will be awarding the following prizes:

- **2 GRAND PRIZE WINNERS** (1 Amateur Category Winner and 1 Professional Category Winner) will each receive an **ADDITIONAL \$5,000.00**



- **10 CATEGORY WINNERS** (6 Amateur and 4 Professional) will each receive **\$1,000.00**.
- **50 SEMI-FINALISTS** (30 Amateur and 20 Professional) will each receive **\$200.00**.
- **600 QUARTER-FINALISTS** (500 Amateur and 100 Professional) will each receive **\$50.00**.
- **1,000 AMATEUR HONORABLE MENTION WINNERS** will each receive a beautiful scroll in recognition of their creative achievement.
- The winner of the **VOCAL PERFORMANCE COMPETITION** will receive a **Grand Prize of \$1,000.00**.

SPECIAL FEATURES

- * **YOU RETAIN ALL RIGHTS TO YOUR SONGS.** Your songs are used **ONLY** in conjunction with the competition.
- * **AMATEURS NEVER COMPETE WITH PROFESSIONALS.** Through all levels of judging, amateur songs **ONLY** compete with other amateur songs.
- * **ADDITIONAL CATEGORIES AND JUDGES' DECISION OPTION.** You can win in more than one category with the same song. You can pick as many additional categories as you like, including the exciting new **ASF 5 OPEN** category.
By picking the **JUDGES' DECISION OPTION**, you allow the judges to place your song into an additional category for you. Many entrants have won in the category the judges picked for them.

WHAT YOU GET FOR ENTERING

🎵 **YOUR ORIGINAL CASSETTE RETURNED TO YOU WITH FEEDBACK ON YOUR SONG (Optional)** — When the judging is completed, you will be sent back your original cassette, plus "feedback" on your song, recorded on the reverse side. Just check the appropriate box on your entry form to receive this valuable service, **AT NO EXTRA COST.** (Note: For songwriting competition only.)

🎵 **THE MUSIC BUSINESS DIRECTORY** — An invaluable listing of 101 record companies; 250 music publishers; 200 recording studios; and 100 record producers. (Regular \$4.00 value)

🎵 **THE SONGWRITERS' HANDBOOK** — This book will provide you with vital information on the music business that every songwriter should know. You'll learn about music publishing, copyrights, performing rights, mechanical income, etc. (Regular \$3.00 value)

🎵 **THE FINAL LIST OF 1978 WINNERS** — You will get the results of this year's competition — including a list of all the judges and Final Judges, Grand Prize winners, Category Winners, Semi-Finalists and Quarter-Finalists.

NOTE: Each entrant will receive **ONE** each of the above regardless of the number of songs entered. The optional Cassette/Feedback feature is available for **EACH** song submitted, but only in one category, and only in the songwriting competition.

ENTRY PROCEDURES

(Please use as a check list when preparing your entry)

- ☐ Record your song on your own cassette, making sure that the judges will be able to hear it clearly. If you wish to send in your entries on disk or reel-to-reel tape, we will duplicate them onto one of our cassettes for only **\$1.00** per song.
- ☐ Record only one song per cassette. Start recording at the beginning of the tape. Rewind tape before mailing.
- ☐ On the side of the cassette on which your song is recorded, print the song title **ONLY**.

Complete the attached entry form or reasonable facsimile, paying particular attention to the following points:

- ☐ **DIVISION CHOICE** — Choose **ONLY** a category or categories

from your division (Amateur or Professional). For definition, see Rules & Regulations #8.

- ☐ **CATEGORY CHOICES** — You **MUST** designate at least one category in which your song will compete. The fee for entering one song in one category is \$13.85.

To enter your song in additional categories and/or **JUDGES' DECISION OPTION (JDO)**, check the appropriate boxes on your entry form. No additional cassettes are required — we will duplicate for you. The fee for each additional category and/or JDO is \$8.25 each.

(Note: Both **THE ASF 5 OPEN** and **JUDGES' DECISION OPTION** may **ONLY** be selected as additional categories.)

- ☐ **THE VOCAL PERFORMANCE COMPETITION** — This special competition is open only to amateur singers (see Rules & Regulations #9). Divisional status differs from the songwriting competition's rule #8, so be sure to read both.

The fee for entering the Vocal Competition alone is \$13.85 and it does not feature the Cassette/Feedback offer. You may choose this competition as an additional category for an additional \$8.25. We will duplicate it on to one of our cassettes for you. You may then choose to receive the Cassette/Feedback feature on your songwriting competition original tape.

- ☐ **Make sure that you have provided all the information required on the entry form and that you have signed and dated it in the designated spaces.**

- ☐ **If entering more than one song, you will need a separate cassette for each, as well as a separate entry form, photostat or reasonable facsimile.**

With the above completed, you are now ready to mail in your entries:

- ☐ **Wrap your entry form around its cassette, enclosing a check or money order (made payable to The American Song Festival). Use rubber bands or string wrapped in both directions.**

- ☐ **Be sure to PRINT your name and address clearly on the outside of the package. This is to insure that an acknowledgement of receipt can be promptly mailed back to you. The mailing information will**

be copied from your package, so readability is very important.

- ☐ **Your entry package must be postmarked NO LATER THAN JUNE 5, 1978 and mailed to:**

**The American Song Festival
P.O. Box 57
Hollywood, CA 90028**

1978 RULES & REGULATIONS

1. The competition is open to any person except employees of The American Song Festival (ASF), their relatives or agents appointed by ASF.
2. The entrant warrants to ASF that the entry is not an infringement of the copyright or other rights of any third party and that the entrant has the right to submit the entry to ASF in accordance with its Rules & Regulations.
3. No musical composition or lyric may be entered that has been released or disseminated for commercial sale in any medium in the United States prior to September 1, 1978 or the public announcement of the "Category Winners", whichever occurs first. All winners will be notified and all prizes awarded no later than January 31, 1979. Prizes will be paid to the songwriter named in item #1 on the official entry form.
4. The entrant shall (or shall cause the copyright proprietor of the entry if different from the entrant to) permit ASF to perform the entry in and as part of any ASF award ceremony; to record the entry either as it is originally recorded or as a newly recorded version, for non-sale promotional purposes and to use the resulting recording for such promotional purposes as ASF shall deem fit.
5. ASF assumes no responsibility for loss or damage to any entry prior to its receipt by ASF. If the entrant designates the "Cassette/Feedback" feature offered on the entry form, ASF assumes no responsibility for loss or damage of material.
6. All decisions of the judges shall be final and binding upon ASF and all entrants.
7. All entry packages must be postmarked NO LATER THAN JUNE 5, 1978. ASF reserves the right to extend this date in the event of interruption of postal services, national emergencies or Acts of God.
8. **FOR THE PURPOSE OF SONGWRITING DIVISION SELECTION, A PROFESSIONAL IS ANYONE WHO IS OR HAS BEEN A MEMBER OR ASSOCIATE MEMBER OF A PERFORMING RIGHTS ORGANIZATION, SUCH AS ASCAP, BMI, SESAC OR THEIR FOREIGN COUNTERPARTS. ALL OTHERS ARE AMATEURS.**
9. **FOR THE PURPOSE OF ELIGIBILITY IN THE VOCAL PERFORMANCE COMPETITION, A PROFESSIONAL SINGER IS ANYONE WHO HAS HAD HIS/HER VOICE RECORDED AND SAID RECORDING HAS BEEN RELEASED OR DISSEMINATED FOR COMMERCIAL SALE IN ANY MEDIUM. ALL OTHERS MAY ENTER AND COMPETE.**
10. Each entrant acknowledges that in the event he or she is the winner of a prize in this competition, ASF will have the right to publicize and print his or her name and likeness and the fact that he or she won a prize in the competition and all matters incidental thereto.
11. Entrant agrees to be bound by ASF's Entry Procedures and Rules & Regulations established in this entry form.

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OFFICIAL ENTRY FORM

ENTRY PACKAGES must be postmarked no later than JUNE 5th.

1. **SONGWRITER:** _____
(Print name)

2. **ADDRESS:** _____

CITY: _____ **STATE:** _____ **ZIP:** _____

COUNTRY: _____

PHONE: Home (_____) _____ Office (_____) _____
Area Code Area Code

3. **TITLE OF SONG:** _____

4. DIVISION SELECTION

See Rules & Regulations #8 and #9 to determine your divisional status
NOTE: There are different criteria for the Songwriting and Vocal Performance competitions.

CATEGORY SELECTION

You **MUST** select one category by checking the appropriate box (\$13.85 entry fee).

ADDITIONAL CATEGORIES AND JDO

You may have your entry compete in additional categories by checking the appropriate boxes (\$8.25 entry fee for each).

The **ASF 5 OPEN** is an **ADDITIONAL CATEGORY ONLY** (\$8.25 entry fee).

If you would like our judges to choose an additional category for you, check the **JUDGES' DECISION OPTION** box (\$8.25 entry fee). Additional category only.

AMATEUR DIVISION

- ☐ Top 40 (Rock/Soul) ☐ Folk
☐ Easy Listening ☐ Gospel/Inspirational
☐ Country ☐ Vocal Performance
(see Rules & Regulations #9)

ADDITIONAL CATEGORIES ONLY

- ☐ Judges' Decision Option ☐ The ASF 5 OPEN

PROFESSIONAL DIVISION

- ☐ Top 40 (Rock/Soul) ☐ Easy Listening ☐ Country

ADDITIONAL CATEGORIES ONLY

- ☐ Judges' Decision Option ☐ The ASF 5 OPEN

5. ENTRY FEE:

FIRST CATEGORY **\$13.85**

ADDITIONAL CATEGORIES AND/OR JUDGES'

DECISION OPTION **\$8.25 x** _____ = \$ _____

DUPING COST

(If entry not on cassette) **\$1.00 x** _____ = \$ _____

TOTAL FEE ENCLOSED \$ _____

6. **COLLABORATORS' NAMES** (if applicable): _____

7. ☐ **CASSETTE/FEEDBACK FEATURE:** Check the box to the left if you would like to have your original songwriting competition cassette returned to you with feedback.

8. I hereby certify that I have read and agree to be bound by the Entry Procedures and Rules & Regulations of the American Song Festival which are incorporated herein by reference and that the information contained in this entry form is true and accurate.

SIGNED: _____ **DATE:** _____

SEPARATE ENTRY FORM NEEDED FOR EACH SONG

Send entry to:



THE AMERICAN SONG FESTIVAL
P.O. Box 57
Hollywood, CA 90028

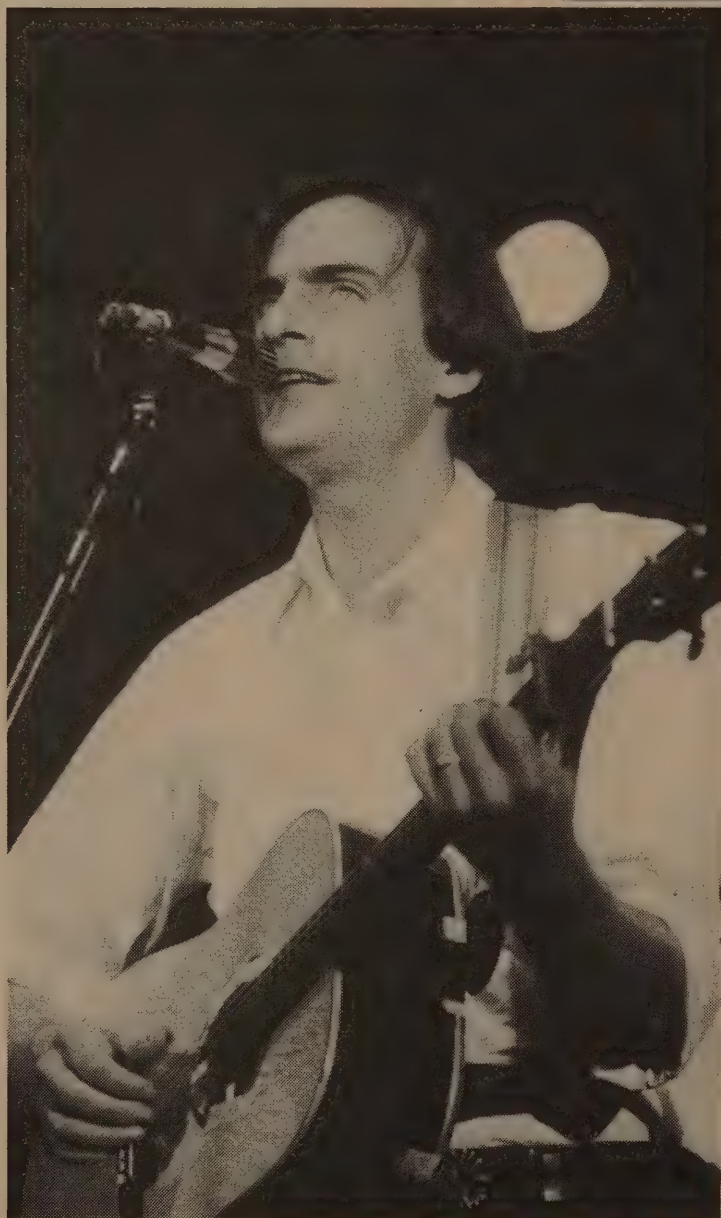
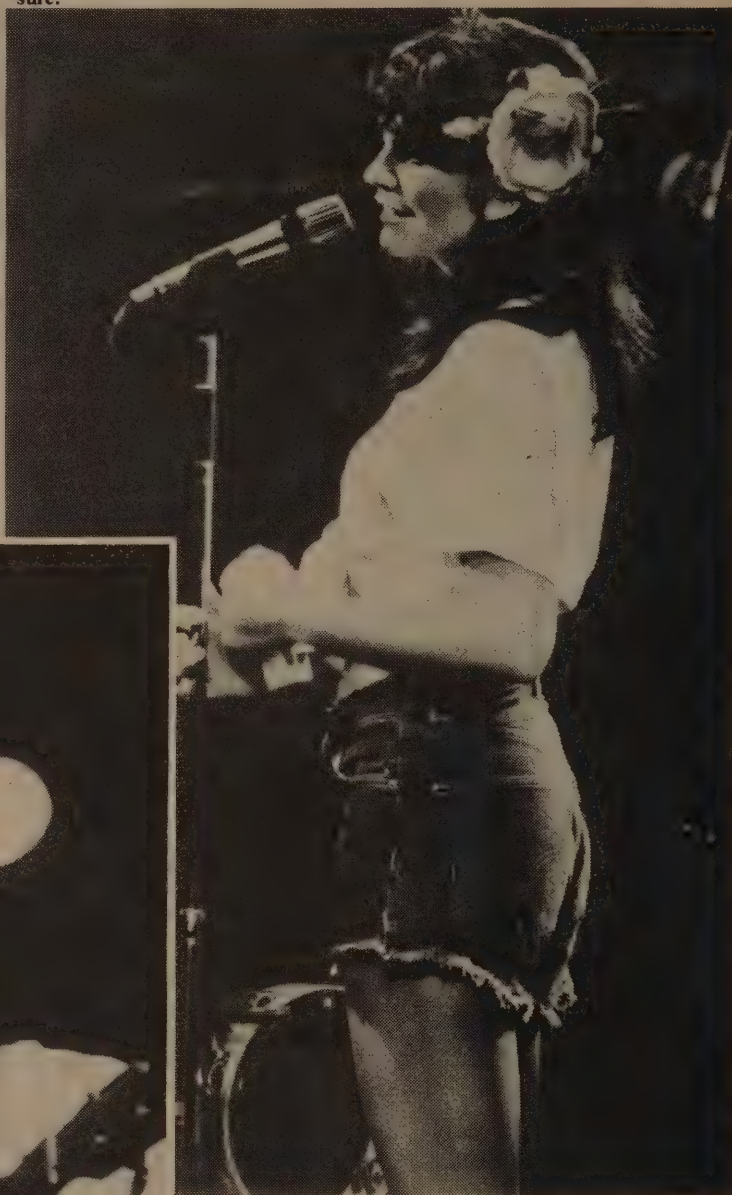
The 1978 American Song Festival®

An International Songwriting Competition

coming into my body, but my brain decides how much I'm enjoying it. If you can manipulate psycho - acoustics it's possible to turn hog calls into bird warbles. Or at least make the former as pleasing "to the ear" as the latter. Actually, the pleasure comes from the brain. The Aphex Aural Exciter is one of many psycho - acoustic riffs currently being tried out on the consumer. There's Lou Reed's touted bi-aural recording process that makes you feel like you're in the concert hall sitting in the front row. And there's simple psycho-acoustic tricks like making speaker grill cloths white instead of black thereby making the speaker sound bigger and the sound more spread out. (Honest, it works. The same record sounds different depending on the color of the speaker grill cloth).

The psycho - acoustic effects of the Aural Exciter are, quite frankly, exciting. Voices sound sexier, more alive, more

What exactly the Aphex does is not clear ... one engineer claims it improves the sound of his albums by at least 3%; another says it seems to help but he can't be sure.



Voices sound sexier, more alive more persuasive when they've been processed through the Aphex.

persuasive when they've been processed through the Aphex. This black box makes recordings sound more real, yet the amount of reality involved is technically minimal. Mediasound — the sound we hear from tv and the radio and records and movies — is not actually 'real' sound. It is sound that has been processed to sound like real sound. The better the processing the more real it sounds to us. Aphex seems to process the excitement of a quiet *tet-a-tet* with Linda Ronstadt or Rod Stewart right into their records.

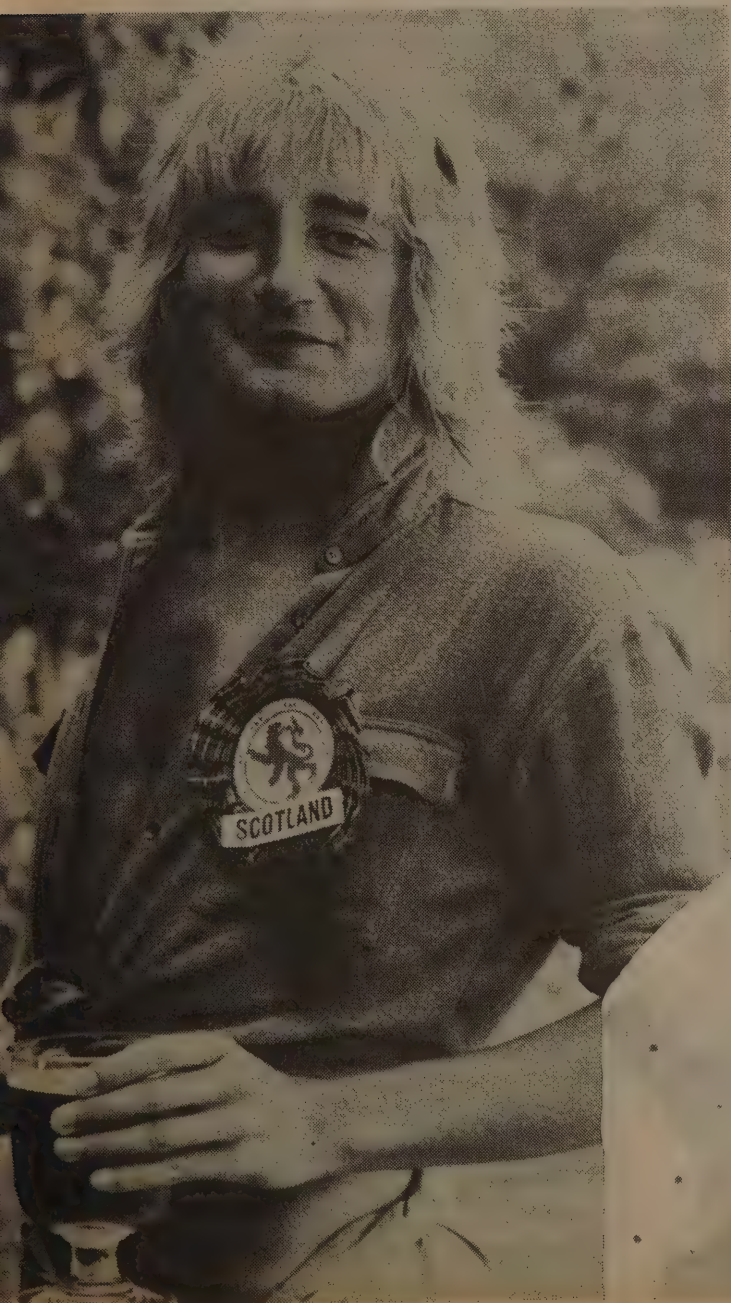
At the moment there are 16 Aphex offices around the world renting Aphex's to eager recording engineers, producers, and rock stars. Aphex's are not for sale, by the way, but are rented each time they are needed. The man behind Aphex is scientist Kurt Knoppel whose credits include working on the nose cone design for the Discoverer satellite. As far as I can tell, Knoppel stumbled on the principles

behind Aphex quite by accident when he mis-wired a hi-fi system. Several years later he seems to be making a fortune with his psycho - acoustic discovery.

The Aural Exciter can be used anywhere mediasound is being made. Among those who are pumping aural excitement through their concert pa systems are Glen Campbell, Natalie Cole, Johnny Cash, Alice Cooper, Crosby, Stills, and Nash, McCartney's Wings, Led Zeppelin, and Kiss. "Aphexs are going to be less and less available live," a spokesman told me. Nothing mysterious about that, if you've got the only black box on the block you've got yourself the best toy on the block.

Naturally the commercial potential of more exciting, more pleasing sound

There's a little electronic marvel that makes you like certain sounds more than you would have if the electronic marvel wasn't there.



hasn't been overlooked in other mediasound areas. Tv commercial jingles are being aurally excited, as were both the Neil Diamond and Diana Ross tv specials. And the movie version of 'Grease' will have an aurally excited sound track.

I don't know if you've caught onto all this by now, but let me spell it out: there's a little electronic marvel that makes you like certain sounds more than you would have if the electronic marvel wasn't there. It works on the voice especially well. Now I'm not taking orders for the Aphex, but if I was I think I might be able to do a pretty brisk business in Washington, D.C. At the moment most rock stars using the Aphex say so on their album credits. But how many other media sound merchants give credits like that. Not the tv commercials that use it to induce you to like and buy. And certainly not politicians who wouldn't mind being even 3% more likeable. Psycho - acoustic politics? Why not.

Fortunately for me, I have learned to hear the Aural Exciter at work on albums. I can tell when it's working. But I doubt if most people will know or care as long as they get off more on what they hear. I just hope they don't get hung up on the sound of the words to the point where they don't listen to what the words are saying. □

If you can manipulate psycho-acoustics it's possible to turn hog calls into bird warbles. Or at least make the former as pleasing "to the ear" as the latter.



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LED ZEPPELIN	JETHRO TULL
JACKSON BROWNE	ROLLING STONES
EAGLES	YES
DAN FOGELBERG	BEACH BOYS
JIMI HENDRIX	ROBIN TROWER
NEIL YOUNG	MCCARTNEY & WINGS
GARY WRIGHT	PAUL SIMON
BOB DYLAN	AMERICA
ELTON JOHN	JOHN DENVER
PINK FLOYD	RANDY NEWMAN
BLACK SABBATH	LINDA RONSTADT
KISS	JANIS IAN
AEROSMITH	STEVE MILLER
QUEEN	JONI MITCHELL
BOSTON	HALL & OATES
LYNYRD SKYNYRD	CAPTAIN & TENNILE
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Name _____

Address _____

City _____ State _____ Zip _____

CT•SPINADDICT•SPINADDICT

by
JAMES SPINA

Though following a real scatterbrain course this month I hope the whole thing pulls together with some worthwhile trends about the quality of records being released and a deeper insight into the tastes of this reviewer. That doesn't mean I'm going to let Ted Nugent get away with anything. Nor does it mean I'm above retracting my earlier thoughts about someone like Warren Zevon. Imports are still the major concern of my listening habits. And two of the most listened to records this month come from Black artists that cut right through my usual Brit-rock prejudice. At this time I would like to announce a new award that will be given each month to the most blatant and obnoxious album released in that time period. It is called Zit Pervader and this time it goes to:

TED NUGENT "DOUBLE LIVE GONZO" (EPIC) Like all the other hamburger helpers ... meatless. Now don't start writing letters in protest, unless you plan to use blood for ink. Now THAT might change my mind!!



TED NUGENT

BILLY FALCON'S BURNING ROSE (U.A.) If they ever get around to producing Springsteenmania on Broadway Falcon should get the part. He owes everything to Bruce, displaying not one smig of originality or reality. The music is E Street reduced to Z in terms of power and not one shred of lyrics holds any interest. Besides which he's fat and wears ugly pink bellbottoms. Give us a break Billy and return to your comfy home in Port Washington where your biggest fans reside. Mom and Dad love you. We don't.

ANGEL "WHITE HOT" (CASABLANCA)

ALESSI "ALL FOR A REASON" (A&M) I teamed these albums for two reasons. Firstly, they represent opposite ends of a musical spectrum known affectionately as Ginzo (I'm Italian so I can get away with that) Rock. Secondly, both releases mark completely reversed opinions from those previously held about both bands. I never really paid much attention to Angel. They have a fantastic stage act that I walked out on because I know how the magic tricks are done and they use hair spray. But this new album is all in their favor. Somewhere along the line this white-decked dandies learned how to combine Hollies harmonies with ... **ROCK-IRONROLL.**

This is the first time a high harmony band gets that award. This is just the sharp kind of tight rock and roll that shaped my early listening habits while glued to the Long Island bar scene. Angel knows there is power and purity in high pitched unison. They also do an incredible cover of "Ain't Gonna Eat



ALESSI

Out My Heart Anymore", made famous by the Young Rascals way back in another decade. All this by a group that knows the Italian Mommy in all of us just loves Christmas Carols and there is none better than "The Winter Song" which closes up this fine record.

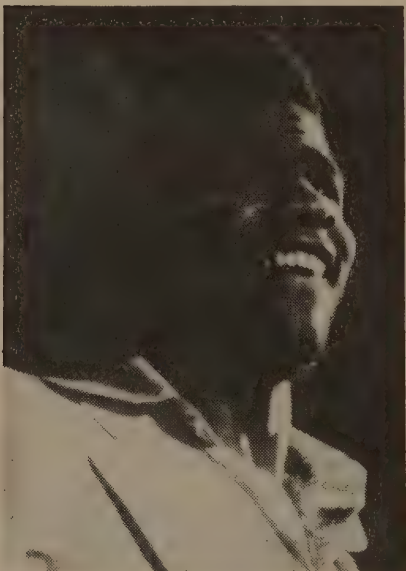
The new album by the Alessi brothers is a big disappointment. The twosome are going nowhere in terms of songwriting and arrangements. These sound like the songs that Peppy nixed in their Barnaby Bye days ... meek and mushy. They have misplaced their roots and need a good dose of Long Island Sound breezes to get their motors going again. And how long do they intend lipsing in harmony?



ANGEL

SANTA ESMERALDA "2" (CASABLANCA) Disco-punk returns after pushing "Don't Let Me Be Misunderstood" into the charts, this time tackling "Hey Gyp" and "House Of The Rising Sun". I don't know what they are going to do when they have covered every single hit from the vast Animals catalogue but I'm sure it will be as delectable as the cover art work. The interweaving of classical guitar riffs, disco-duffing, power chords and whining punk vocals is delicious.

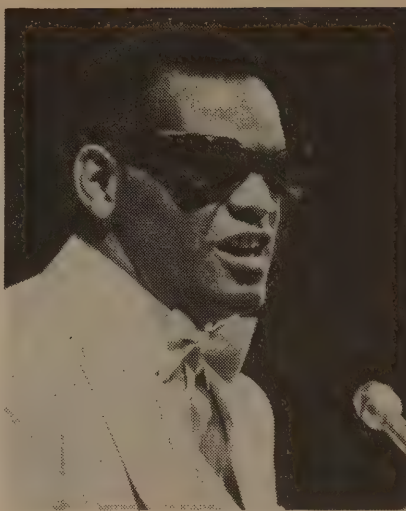
AL GREEN "BELLE" (HI)
RAY CHARLES "TRUE TO LIFE" (ATLANTIC) It's a toss up as to who of these two men is my favorite black artist. For Green, "Belle" represents the greatest and most exciting departure of his career. For the first time he is handling his own production and even sees fit to take charge on some of the guitar chores on the songs. There are many new elements never experienced in his previous tight Memphis sessions. Synthesizers slip in and out of the haunting mixes.



AL GREEN

Tempo jump around suiting and fighting the various moods of each song and Green sounds totally and mystically liberated from the rather staunch and soggy direction his last few records exhibited. God is all over the place but it never gets overbearing or elitist. In fact for one song it caused a slight shock. On "Belle" he starts talking about some 'he' stepping into a male-female relationship and at first I thought I was on the track of some bisexual triangle. The 'he' concerned was God so everything came out heterosexual but it was doubly delightful for those first few minutes of misunderstanding.

And Ray Charles continues to be **RAY CHARLES**. He defies comparison (though he does sound a bit like Joe Cocker and Steve Winwood!!) and rides above criticism. The man could sing a multiplication chart and still



RAY CHARLES

bring tears of joy to these eyes. I'll bet that Johnny Nash is proud that this master did such a wonderful cover of "I Can See Clearly Now" and that admiration must be ditto re Lennon-McCartney's "Let It Be". Sammy Cahn. Rogers and Hammerstein. The Gershwins. Ray Charles does them all and does them better than anyone in the world.

WAYLON AND WILLIE (RCA)
BURNING SPEAR "LIVE" (ISLAND) Now why are they lumped together? Both records represent music that I got very excited about four or five years ago when nothing new was happening in Rock. Such is no longer the case. Rock and Roll is shaken the seams off my brains and body once again and Outlaw music and Reggae must take second seat. Jennings and Nelson are still the best outlaws in country music but they are standing still at best. This collaboration is just all right and that doesn't count much on this boy's turntable. Knock me out or go away; I'm loyal but that doesn't mean I'm deaf to half-hearted efforts.



WAYLON JENNINGS

Burning Spear are my second fave reggae group (Marley is still the best) but this record drags like the ticket line at Air Jamaica at intercession. What the hell are all those Black Sabbath guitar stabs and Chicago horn lines doing right smack in the middle of this ganga haze? Me thinks these dreadlocks are sitting under too many headphones blaring out Santana and The Last Poets. Who needs it? Maybe The Clash, but certainly not me.

BLONDIE "PLASTIC LETTERS" (CHRYSALIS) Save your money and buy the real thing. One can never own too many Shangri-la albums. Debbie ain't no Mary and Chris Stein is nobody. Did I ever tell you about the time I saw Blondie in concert and Stein had to hand the guitar chores over to the bass player for the lead on "X Offender". Talk about Rock and Roll shame-scenes. That one took the prize.



BLONDIE

HAWKWIND "QUARK STRANGENESS AND CHARM" (SIRE) Once upon a time, long ago (way before The Sex Pistols) in a far and distant galaxy (England) there was a group of hippy space-monkeys hell bent on the idea that the wave of the future was two-chorded space music. Hawkwind had the number of chords right but they were a bit off on the space part. Now the band that has since spawned one of my favorite new bands, Motorhead, has decided to switch labels but not gears. The sound is still horrendously monotonous and I still fall for it. They really don't sound much different from the slew of dynamic new bands coming out of Great Britain and with the current success of "Star Wars" and "Close Encounters" who knows? These guys might make it yet. They've got my force behind them. Now if only George Lucas would give them a break and let them do the soundtrack for "Star Wars-Part II." Darth couldn't do any better.

WILLIE ALEXANDER AND THE BOOM BOOM BAND (MCA) Boston's answer to the call of the new wave could almost be filed along side all those Boss-town flops like The Ultimate Spinach and The Beacon Street Union. I like the guitar player though. Can't we do something about bouncing Willie and making it Loosigian and The Boom Boom Band?



WILLIE ALEXANDER AND THE BOOM BOOM BAND

IMPORTS * IMPORTS * IMPORTS

Spinaddict. Addiction of the highest kind. Each week I scrounge through the catalogue from Jem Records and write out checks for the goodies that keep me going. Eddie tells me about The New Rich Kids' single or the latest from The Adverts and off I go to Discophile or Bleeker Bob's ready with full price for prizes coveted. It is worth it. You stay ahead of the game and the quality (and covers) are always far superior to American releases. I know that we go through this every month but that's the cost of addiction.

IAN DURY "NEW BOOTS AND PANTIES!" (STIFF - but coming out soon on ARISTA) This guy is ugly as sin and twice as pleasurable. He is one of those English eccentrics (in the fine tradition of Kevin Coyne, Kevin Ayers and Ray Davies) who just doesn't know how to sound like anybody else. His voice reeks of cockney slurs and his music (and lyrics) double that slant. "Wake Up And Make Love To Me" is the catchiest tune of the month. Dury uses incongruous syntax and inverted non-sequetors to drive home his devious little pop-plots. His tribute to Gene Vincent sounds bluesily necrophilic. "If I Was With A Woman" so mean, so viciously revengeful, so distainful that it makes Elvis Costello sound like Tony Bennett. The cover of this album has lost me quite a few friends in my office at Women's Wear Daily. The guy has no neck. Maybe that's why his voice sounds so close to his cockney heart.

JOHN MARTYN "LONDON CONVERSATION" AND "SUNDAY'S CHILD" (ISLAND) I'm still waiting for his new album but until that arrives in the mail I might as well fill you in on the backlog by this monumental English folk - rocker. "Conversation" is his first release, nearly ten years old and sort of simple but still miles ahead of Gordon Lightfoot and Dan Hill. "Sunday's Child" starts Martyn's heavy experiments with acoustic guitar astoundingly played through an echoflex. With "Child" his voice has started to grind apart at the edges, giving forth a growl of devotion and negligence. Words give way to gravel - grating images. Martyn is definitely some sort of missing link between folk and rock. I promise to spend more time with his new release and hope Island Records deems it fit for American consumption.

"KOSS" (DJM) A double disc set containing early Free bits and pieces, unreleased collaborations with Jim Capaldi and powerful live material of Backstreet Crawler that traces the legend of guitarist Paul Kossoff. Koss was a personal hero of this writer. I miss his musical presence and am deeply grateful for this chance to discover still more of his stinging and poignant sides.

BRIAN ENO "BEFORE AND AFTER SCIENCE" (Polydor - Soon to be released on Island). Eno forever, with or without Bowie.

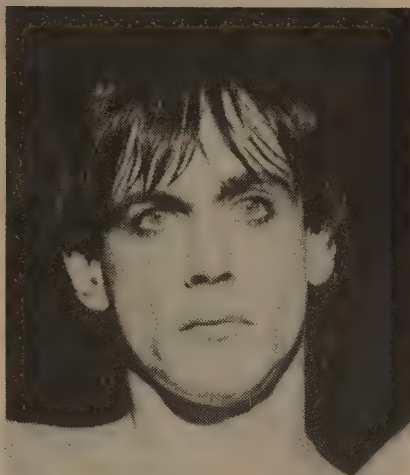
THE RADIATORS "TV TUBE HEART" (CHISWICK) New Wavers from Ireland weaned on TV and ready to blast apart any form of Media. I saw them perform dreadfully live but somehow knew that this record would sound all right.

THE HOLLIES "A CRAZY STEAL" (COL. imported from Canada) Still no stateside release for my once favorite band. The cover shows the band looking old and tired but the music is another story. Not their best but still miles above most of the dreck pouring forth from CBS's stock of new signings. I don't know what the band is doing to deserve this treatment but the music certainly doesn't deserve such neglect. Hey Clive ... wanna sign a good band?

ENDOFIMPORTSFORTHISMONTH

Back to the real world...
ANDREW GOLD "ALL THIS AND HEAVEN TOO" (ELEKTRA) Lonely boy gets rich and turns to sickly ballads. Hope he remains lonely.

IGGY POP AND JAMES WILLIAMSON "KILL CITY" (BOMP-IMPORT RECORDS) Even these bottom of the barrel scrapings sound terrific. It is pressed on green vinyl but worth it for the music and not just the medium.



IGGY

WARREN ZEVON "EXCITABLE BOY" (ELEKTRA) I was wrong about this tough guy. He just might be the best artist alive on the west coast. God knows the rest of them are sure turning into magnified mold cultures so Warren should be watched closely as that coast's last hope.

GEORGE BENSON "WEEKEND IN L.A." (WARNERS) Look what happens when you spend too much time there. Mix one part Peter Frampton with two parts Stevie Wonder and what do you get? Benson with a pot belly.

MUDDY WATERS "I'M READY" (BLUESKY) The successful collaboration of Winter and Waters continues. Take a bow Steve Paul.

I also bought six old Ray Charles lps, two old Bob Seger albums and one Tommy James album this month. Sick, Right?□



MUDDY WATERS

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WE READ YOUR MAIL



Boston

Dear Hit Parader,

I've been listening to the Boston album ever since it first came out. I think they're fantastic. They really put out some good sound.

What I really would like to see is a new album from Boston. They're the greatest! Is there any chance of a new album coming out in the near future. I've heard many rumors that there is.

Yours truly,
Kevin McNeely
Jim Bob U.
Weirton, West Virginia

Dear Kevin and Jim,
Boston's next lp, tentatively titled Boston 2, is set for an April release. (Ed.)

Patti Smith

Dear Hit Parader,

I have always admired Patti Smith, and idolize David Bowie. Patti's "communiqué" about "Heroes" was extraordinary. "...a cryptic product of a high order of intelligence." Superb.

M.L. Smitak
Philadelphia, Pa.

Linda Ronstadt

Dear Hit Parader,
Thank you so much for your

fabulous interview with Linda Ronstadt. She's really terrific so naturally I enjoy reading everything I can about her. I've been hearing certain rumors about her upcoming plans and I wondered if you could set me straight. First of all, is she going to tour again? And is there any possibility that she'll tour with Dolly Parton and Emmylou Harris? Is she going to record another album soon? I also heard that she is thinking about making a movie. I think she'd be great! Please answer my questions cause I'm real curious and so are my friends.

Keep up the good work.
Fran L.
Montreal, Canada

Dear Fran,
After the album recorded by Linda, Dolly and Emmylou is out there's a good chance that they'll go out on the road together as a trio. Linda is planning to do some brief touring in the spring and then will get ready to record another LP. And there is apparently no truth to the rumor that Linda will star in the upcoming movie version of "Promises Promises." (Ed.)

Led Zep

Dear Hit Parader,

I am a true fan of Led Zep. I have watched the Rock Awards on TV for the past two or three years and it gets to me that Zeppelin hasn't gotten the recognition that they deserve. They've been around for a

long time and I think they deserve it. Could you give me an address where I could write to Robert Plant? And do you think they really read their fan mail?

Zep Fan,
Teresa Hobby
Atlanta, Georgia

Dear Teresa,

You can write to Zep c/o Swan Song Records, 484 Kings Road, London SW10 0LF, England. As for reading their fan mail: sometimes. (Ed.)

Hall and Oates

Dear Hit Parader,

I've heard that Hall and Oates are planning to split up in order to pursue separate careers and Daryl will release his album very soon. Is that true? I think they're great together — but if that's what they want to do their fans shouldn't stand in their way.

Barbara Thomas
Chicago, Ill.

Dear Barbara,

Daryl and John are not planning to split up — they will continue to record together and will also release solo LPs. Daryl's album, titled Sacred Songs, will be released after they record their next album. (Ed.)

Mink de Ville

Dear Lisa,

Mink de Ville is my kinduva star, if you know what I mean. What's he been up to? Any chance of a new LP coming out soon? I loved your Punk Update in the May ish. More!

Sincerely,
Gene B.
Memphis, Tenn.

Dear Gene,

Mink went back into the studio with producer Jack Neitzsche to do the second album. As of this writing, it doesn't have a title but songs include "Soul Twist," "I Broke That Promise," "Desperate Days," and "Steady Drivin' Man." The disc will be released in April by Capitol Records, and an extensive American tour — this time in concert halls — will follow. (Ed.) □

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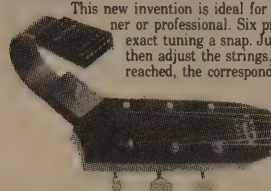
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BILLY JOEL

(continued from page 9)

hotels ... 'cause I got a lot of satisfaction as Billy Joel for awhile — I got the applause, and the chance to write and perform my songs."

"I'm pretty cynical, I don't trust all of it. I know rock and roll, and the music business. You could be on top for awhile and then boom, you could be down. As soon as you've made it, you're obsolete. Elton was the biggest and now everybody loves to take shots at him and say he's burned out, and these are people who loved him a few years ago."

"This is a cruel business like that. As soon as you're on top, you're the one who has to get knocked off for whoever's going to be next. If the next record I put out, if it isn't as big as this one, it will be considered a 'bomb.' And then if I have another hit in a few years, it'll be called a 'comeback.'"

"I stopped thinking about all this. It's not my criteria for success at this point. I have to satisfy myself, and I love playing and I love that I can go on the road with these crazy guys." □ L. Robinson

"I'm pretty cynical, I don't trust all of it. I know rock and roll, and the music business. You could be on top for awhile and then boom, you could be down."



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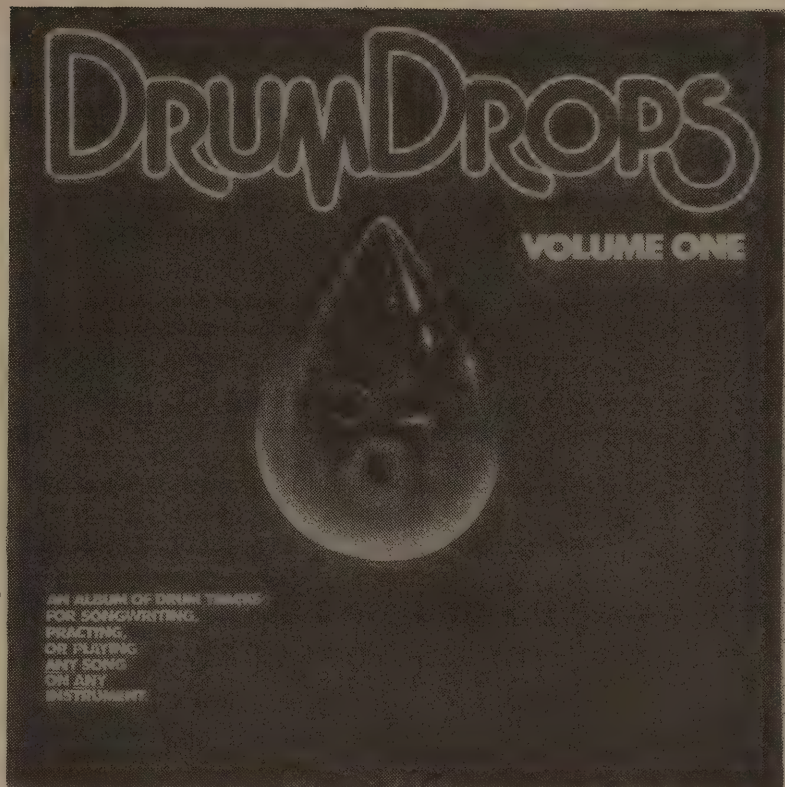
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Dylan- ILLUSIONIST OR EGOMANIAC?

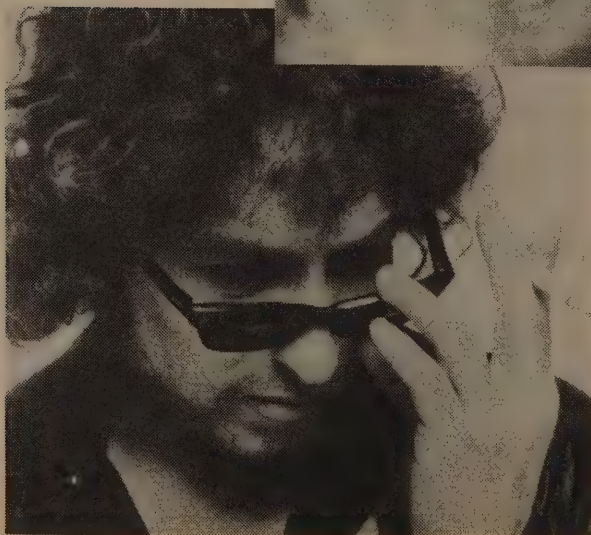


"My film is about identity, everybody's identity. It's about naked alienation of the inner self against the outer self..."

"Renaldo and Clara" is an ambitious, mysterious film, made by a mysterious, elusive artist, which some will find a work of art, beautiful and "important." Others may not have a clue as to what is really happening here.



Joan Baez (who in real life was Dylan's lover 10 years ago) says to Renaldo: "What would have happened if we'd gotten married 10 years ago?"



Dylan's new film is long—3 hours and 52 minutes—and is often self-indulgent, pretentious, and extremely confusing.

It's hard to know just what to say about Bob Dylan's new film, "Renaldo and Clara," which opened in New York, Los Angeles and Minneapolis on Jan. 25.

It's long — 3 hours and 52 minutes — and is often self-indulgent, pretentious, and extremely confusing. It also is filled with some beautiful visual images, excellent concert footage, and an almost continual sense of illusion. You're never quite sure that you saw what you think you saw.

"Renaldo and Clara" is by no means a "rock film" (concert "documentaries" like "Ladies and Gentlemen, the Rolling Stones," "Woodstock" or "Monterey Pop"), nor can it be compared to any movie made by, or with, contemporary musicians ("Performance," "The Man Who Fell To Earth").

When the Rolling Thunder Revue toured this country two years ago, Bob Dylan performed onstage each night surrounded by many of his friends and colleagues; people he'd been associated with through the years like Joan Baez, Bob Neuwirth, David Blue, Allen Ginsberg and more. Dylan often sang wearing a mask, and since it was known that he was making a movie, speculation was that the mask was for the movie.

But at that time, no one really knew just what kind of film they were making (including many of the people in it), or just how crucial that mask was to this film.

It is obvious that Dylan has not attempted a simple project.

"Renaldo and Clara" is an ambitious, mysterious film, made by a mysterious, elusive artist, which some will find a work of art, beautiful and "important." Others may not have a clue as to what is really happening here.

With a great deal of cinematic sleight of hand, Dylan's movie — which he "wrote" (much of it is improvised), directed, stars in and produced — took courage. Without doubt, he tried something different.

There is a "story" here that is vaguely connected to the Rolling Thunder Revue tour. The characters change: there is Bob Dylan who plays Renaldo, Sara Dylan who is Clara, Joan Baez as "The Woman in White" (who is also

Lynn Goldsmith

Sara Dylan, not unlike the constantly changing woman in Bunuel's "That Obscure Object of Desire"), and there is Ronnie Hawkins who plays "Bob Dylan." David Blue acts as sort of narrator throughout the film, talking about "Bob Dylan's" early Greenwich Village days.

Outstanding scenes include members of the Rolling Thunder Revue with an American Indian tribe, Dylan and Allen Ginsberg visiting Jack Kerouac's grave, Allen Ginsberg reading "Kaddish" (introduced by a rousing chorus of "Everything's Coming Up Roses") to an audience of older Jewish women in a Lakewood, Fla. nightclub (where the Rolling Thunder Revue rehearsed).

The concert footage is terrific, never intruding, but rather adding to the film's dramatic sequences. In addition — Dylan sings nearly 22 of his songs differently than he's done before.

There are the recurring intense scenes with a variety of women in Dylan/Renaldo's life: Joan Baez (who in real life was Dylan's lover 10 years ago) says to Renaldo: "What would have happened if we'd gotten married 10 years ago?" and he says, "I haven't changed that much, have you?" She replies, "Maybe."

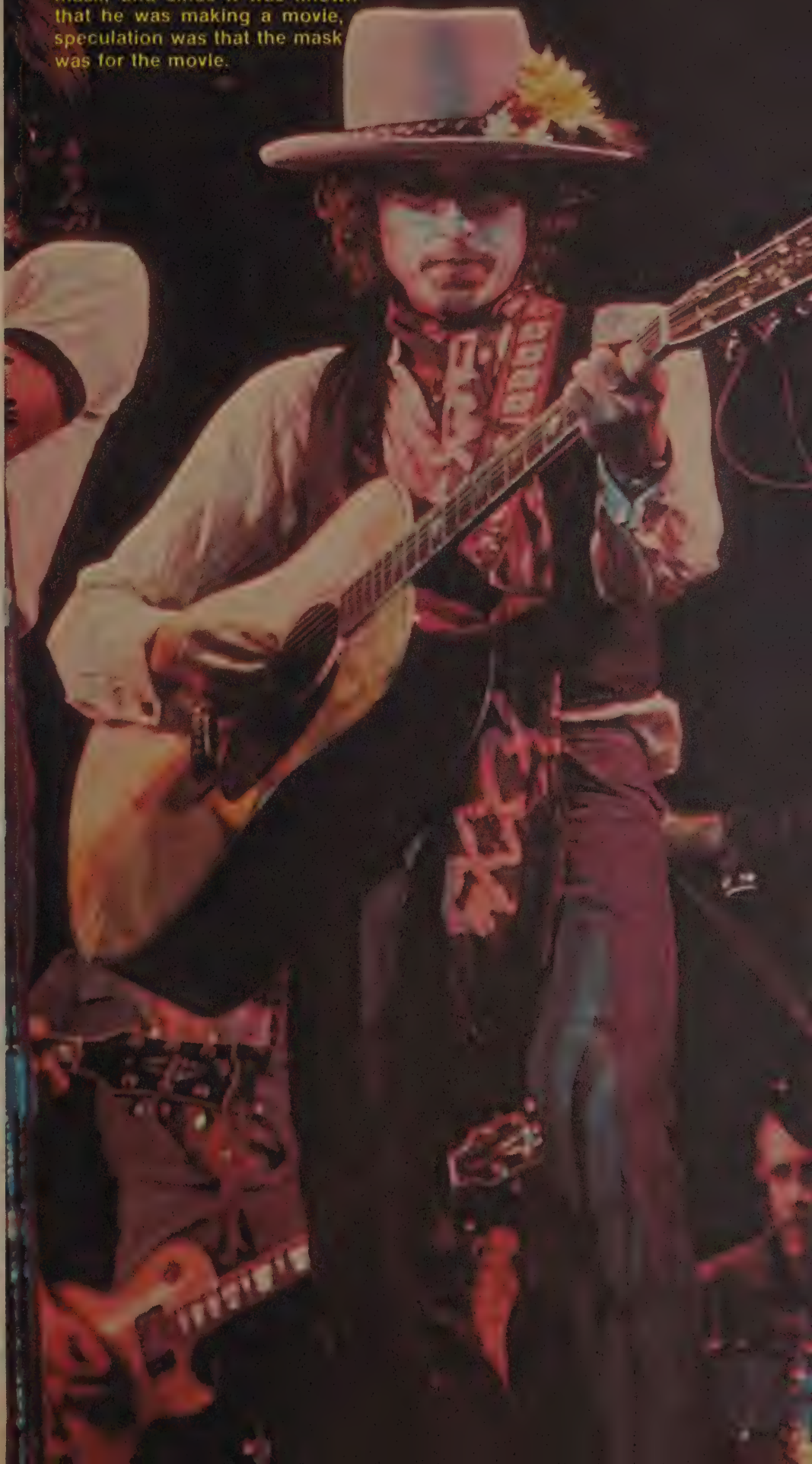
Perhaps the most intense scene comes toward the film's end when Baez and Sara/Clara confront each other and pointedly ask Dylan/Renaldo, "Who is this woman?" and "Do you love her?" He says little, as he does throughout the film, except to answer, "I'll tell you the truth" and then, "Do I love her the way I love you? No."

In that scene with Dylan, Baez and Sara, the women laugh to each other that he (Dylan/Renaldo) "has never given me a straight answer in all the years that I've known him."

When asked what his film is about, Dylan said: "My film is about identity, everybody's identity. It's about naked alienation of the inner self against the outer self. Alienation taken to the extreme. And it's about integrity. Integrity is a facet of honesty. It has to do with knowing yourself."

Once again, Bob Dylan never really gives you a straight answer. □ Lisa Robinson

When the Rolling Thunder Revue toured this country two years ago, Bob Dylan performed onstage each night often wearing a mask, and since it was known that he was making a movie, speculation was that the mask was for the movie.



PATTI SMITH

"I Am One Of The Best Dressers In Rock & Roll"

Interview with Lisa Robinson

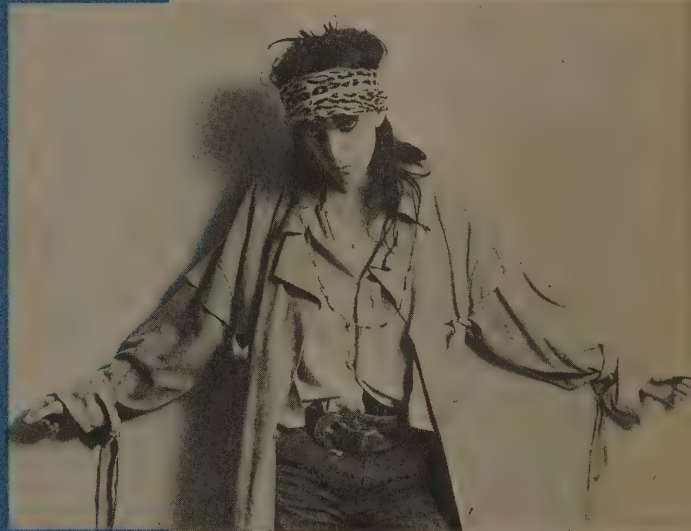
"Musically we're getting more sophisticated. I'm even getting more sophisticated even though I don't want to. It just happens..."

Lisa: Since your accident and subsequent recovery, can you move much on stage?

Patti: Not everything, but the boys watch me so much, if I start doing a backbend and I lose my nerve, Ivan puts a guitar between my legs and Lenny comes right up and I just use Lenny's head. I backbend right down Lenny's body. And it's actually a cool move. It's just like Kiss.

Lisa: How's "your guitar playing developing? Do you think your audience — or even the band — is surprised by your commitment to it?"

Patti: Well, everybody says the guitar was a boys' instrument, especially in the '60s. You know, girls weren't allowed to play electric guitar yet, and remember that day in the heat of passion when you and I were doing an interview I revealed my desire to play guitar to you and you said I



"To me what's higher than language is sound. For myself, the goal that I'm looking for is communication."

should do it. You were like my first conspirator, remember that? It was in your house a couple of years ago. And I did it, much to the regret of my band.

Lisa: No ... they don't regret it.

Patti: No, they like it now. The kids really like it. They are really into "Radio Ethiopia" now.

Lisa: How has it changed?

Patti: It's real strong. It's shorter and

PHOTOS BY LYNN GOLDSMITH

came to America for their first small-club "tour" — with the exception of San Francisco's 5,000 seat Winterland.

Band members — singer Johnny Rotten and bassist Sid Vicious in particular — were not happy on the tour. They felt they were constantly "watched" by Warner Bros. employees (some carried walkie-talkies), were besieged by the press who treated them like a freak show, and were given \$25 a day for their expenses. They came away, they said, with no money.

Johnny conned people into buying him meals and cigarettes so he could save up his money to buy a leather motorcycle jacket, "just like the Ramones have," said one source who accompanied the band on tour. Rotten finally found one for \$125 at San Francisco's "Trading Post."

Sid Vicious had his own problems. A well known erratic with self-destructive habits, Sid wasn't happy with the direction the band was taking. He especially didn't want to go to Rio — as planned — to play a club and lie on the beach; Sid would have preferred to hang around Haight-Asbury with some new-found friends.

So the band held a meeting in San Francisco's Miyako Hotel and decided to call it quits.

While manager Malcolm

McLaren was in L.A. "meeting with lawyers," Johnny Rotten flew to New York and spent the week with friends, hanging out in CBGB's and Max's Kansas City. He told people that it was "all over" and the Sex Pistols would never play as a band together again. He was quoted as saying "we never wanted to be the Rolling Stones."

Meanwhile Sid Vicious, on his way to London, was taken off a plane unconscious and put in an Elmhurst, Long Island hospital for several days. He called friends in New York to tell his side of the story: "Johnny was embarrassing onstage," he said, "he wasn't as wild as before. I'm fed up. It's better to quit this way than to end up like Elvis Presley. I'm glad I got out of it alive."

Will the Sex Pistols perform again? Possibly — maybe without Sid Vicious, who was extremely hard to handle on this recent tour. The band says they didn't want to be just another rock and roll band on the road, they didn't want to be stars and they didn't want to be "spokesmen." It got out of hand.

If it isn't fun for them anymore, they might as well break up. But for those of us who applauded the new hope and energy they gave to a tired rock and roll, they will be missed. □Lisa Robinson

THE HIT PARADER INTERVIEW

PART 2 by Lisa Robinson

"I'd Be
A
Terrible
Rock
Artist"

Says

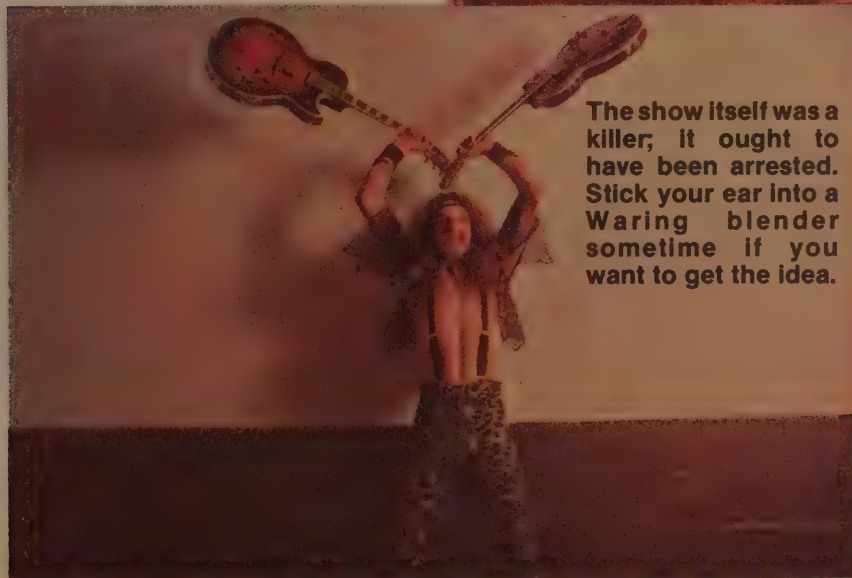
DAVID BOWIE

he'll record this spring. The best number — though not quite ready yet — is "Venom Soup," a ten-minute anthem full of overlapping guitar arpeggios that may well become his signature tune one day.

The show itself was a killer; it ought to have been arrested. Stick your ear into a Waring blender sometime if you want to get the idea. Ted played his classics — "Dog Eat Dog," "Free For All," "Cat Scratch Fever" — and backstage the security guards could feel the cement walls shaking. To be honest, the volume got so painful that one piercing solo literally pushed me to my knees, and I finally chewed up spitballs to stick in my ears. Between songs, he made with the yabba-dabba-doo motor-mouthing that places second only to Crazy Eddie for spelmanship.

After the show, Ted was a charmer. While visiting Aerosmith tour manager Kelly demonstrated hockey-brawling holds in the band's dressing room, Nugent received his fans across the hall. He bantered with a kid in a wheelchair, suggesting ways to customize the contraption like a James Bond car. Then a bus driver was ushered in and the pair began discussing hunting in Alaska. (Ted had a great trip last September, felling a caribou from 156 yards with a pistol — while running! — and whirling to shoot a bear that had crept to within 15 feet behind his back.) After 20 minutes, the driver left with a present, a red Swiss Army knife Ted often gives to his friends. For all his megalomania, superstar Nugent has about the best "common touch" I've ever seen.

Meanwhile, out in the corridor, some jailbait and her high school chum got no takers. They were cute, but so drugged out they kept bumping into walls — and they had the misfortune to pick a gig at which all the band's wives were present. (Most of the Detroit natives now live in Georgia and Florida and are very devoted to their mates. Ted even split from the touring party to fly home just for the night.)



The show itself was a killer; it ought to have been arrested. Stick your ear into a Waring blender sometime if you want to get the idea.

I went back to the Hilton to visit with 24-year-old singer / guitarist Derek St. Holmes and his wife, a foxy little redhead named Cyndi. A cocky sort, also planning to leave the band this spring to form his own group, St. Holmes is probably the most happy-go-lucky member of the entourage, quick to enter into any sort of foolery. Eventually, I padded back to my room to form an intimate relationship with Hayley Mills, who was on the Late Show in her only hot movie, 'The Family Way'.

Riiiiinnnggg!! Morning.

"Steve, this is God calling; we leave for the airport in an hour." Uhhh ... right.

"God" is Jim Curnutt, the TNT tour manager, and like all good authority figures, he works with a special brand of humor. When a take-off is delayed in

Ron Powrall

(continued on page 60)

THE BEE GEES

GIGGLE HOUR

by Jim Gourd



"Robin's a sort of melancholy lad, very sad drivell. Robin is God's gift to music, ha ha ha. And Barry is too much "To Love Somebody." And when you mix us all together you get crap."

The first time I ever heard "New York Mining Disaster," it must have been 1966. I went out and bought the first Bee Gees album (which turned out to be a good investment, as it had "To Love Somebody" and "I Can't See Nobody" on it as well). I immediately became a fan.

The Bee Gees used to be Barry, Robin and Maurice Gibb, plus guitarist Vince Maloney and drummer Colin Peterson. Maurice played bass (as he does now) and Barry played guitar. Robin sometimes played piano. Anyway, The Bee Gees lost their guitarist right after their classic *Idea* album of 1968. Down to a quartet, The Bee Gees continued. Soon, they were down to a threesome; just The Bee Gees Gibb they were. Meanwhile, "I Gotta Get A Message To You" and "I Started A Joke" became million sellers from *Idea*.

In 1969, Robin Gibb left his brothers and did a solo album called *Robin's Reign*, a perfectly awful collection of tunes he still regrets doing. Maurice and Barry put out *Cucumber Castle* as a duo and still called it The Bee Gees. Then, the two brothers formally put an end to The Bee Gees and recorded solo singles (never getting around to releasing solo albums).

By 1971, it was obvious that the sum was greater than any of the parts and three brothers Gibb decided to try it again. *2 Years On* was the result and "Lonely Days" was the first single from the album; it went gold almost overnight.

The next four years were not so kind to The Bee Gees. Single successes were nonexistent and their albums sold poorly. But by early 1975 The Bee Gees had emerged with another band. They re-

cruited Blue Weaver on keyboards, Dennis Bryon on drums and Alan Kendall on lead guitar. They recorded the now legendary *Main Course* album with producer Arif Mardin.

At this point what had happened to them is of paramount importance. This album and tour was the turning point for the Gibb Brothers.

Today, they are writing film soundtracks (ala SATURDAY NIGHT FEVER and SGT. PEPPER) and getting platinum albums. They're hotter than anyone (even themselves) could have ever dreamed for.

Therefore, this interview The Bee Gees did with me at a Cleveland radio station in May of '75 seems more important today than ever. It was a Saturday afternoon and the three Gibbs were giddy and



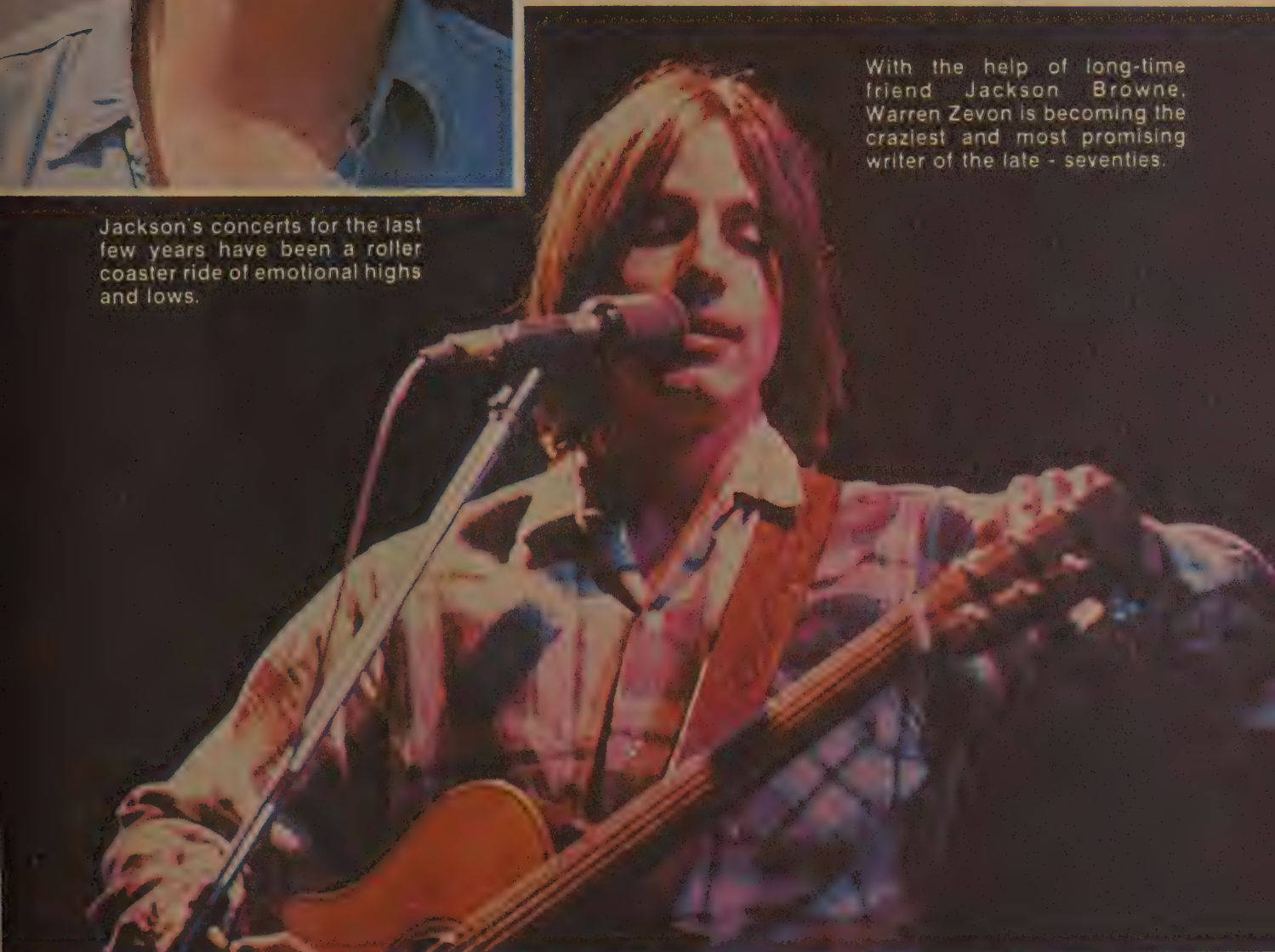
JACKSON and WARREN:

The Batman And Robin Of Rock & Roll?

by Jim Girard

Jackson's concerts for the last few years have been a roller coaster ride of emotional highs and lows.

With the help of long-time friend Jackson Browne, Warren Zevon is becoming the craziest and most promising writer of the late - seventies.



The Batman & Robin of rock 'n' roll have arrived.

Jackson Browne (with his *Running On Empty*) and Warren Zevon (with his *Excitable Boy*) are livening up what has been a very stale period for rock music. The two friends' new albums have a similar

feel; they should, as Jackson is Warren's producer. He produced Warren's debut (entitled *Warren Zevon*) last year and takes credit for producing *Excitable Boy* as well.

In turn, Jackson's collaborations with Warren have brought about changes in

his own music as well. In *Running On Empty*, Jackson lightens up on his role of poet laureate of southern California and writes some downright funny songs.

In case I'm going too fast for you, let's look back on both careers.

JACKSON BROWNE: For his first



"...commercial is a word that I refuse to have in my vocabulary."

four albums, Jackson Browne was writing serious and pensive ballads and laments. He has gone through more than most of his peers. There was the much-publicized suicide of his wife about two years ago. It happened during the time that Jackson was helping his friend and long-time nomadic minstrel, Warren Zevon, record his first album for Asylum Records. However, Jackson took a short rest and got it together. He finished Warren's album and went on to record *The Pretender*, his fourth album.

After that, Jackson set out to tour. And tour he did. Like never before, Jackson was determined to keep plugging and throw himself into productive areas, rather than pine his loss. His shows possessed a new strength and flair; not the dramatic or maudlin kind at all. Rather, Jackson's concerts for the last few years have been a roller coaster ride of emotional highs and lows. There was a more talkative front man to be found in Jackson. He'd converse with the audiences more and milk them like another instrument.

Jackson Browne is living proof that you don't have to be a rock 'n' roll suicide.

During a cross-country U.S. tour last August and September, Jackson

recorded his semi-live album, *Running On Empty*. I call it semi-live because all of it wasn't recorded onstage at a concert. However, none of it was recorded in a regular studio either. In fact, some of it was cut on his touring bus and some at Holiday Inn rooms.

Running On Empty is Jackson's most powerful, articulate and entertaining lp to date. It is also an amazingly big selling album; it just turned platinum. The title song is the first single from the album and it's a hit as well.

"Running On Empty," quite ironically, is not only a powerhouse rocker, but also a cathartic letter to his fans:

"Everyone I know, everywhere I go
People need some reason to believe
I don't know about anyone but me
If it takes all night, that'll be all right
If I can get you to smile before I leave..."

Most of the other songs on *Running On Empty* are less reflective. Some are about touring (as Danny O' Keefe's "The Road" and Danny Kortchmar's "Shaky Town") and not originals. There's "The Load-Out," a song about roadies and travelling. Then there's the double-edged tribute to cocaine and burning yourself out: the "Cocaine" (with Glenn Frey

and Jackson providing additional lyrics to Rev. Davis' original blues song).

Then there's "Rosie," seemingly, a harmless song about picking up a chick and losing her to the drummer. Actually, it's the funniest thing Jackson's ever written; it's about masturbation. I don't actually think Jackson could have written such a clever double entendre without inspiration from his perverted companion: one Warren Zevon.

WARREN ZEVON: The original Hollywood bad boy, Warren recorded an album he produced himself back in 1969. It was called *Wanted Dead Or Alive* and it was on Imperial Records. Warren doesn't want to talk about it.

Warren Zevon was born in Chicago, but lived on the west coast most of his life. He studied classical music, but quickly got into rock and playing piano with a fierceness. After Warren made his Imperial album, it turned out that one song, "She Quit Me," ended up on the soundtrack for the film *MIDNIGHT COWBOY*. So, Warren had a gold record, but was writing commercials for a living. He joined The Everly Brothers and became their band leader. And when The Everlys broke up, he moved to Colorado and Spain and then London.

When Jackson Browne helped him get a deal with Asylum, Warren's songs soon became popular. Before his first album was out, Linda Ronstadt had already cut a song of Warren's and named an album after it: *Hasten Down The Wind*. Linda went on to cut two more songs from Warren's first Asylum lp. On her *Simple Dreams* album of this year, there was "Poor Poor Pitiful Me" and "Carmelita."

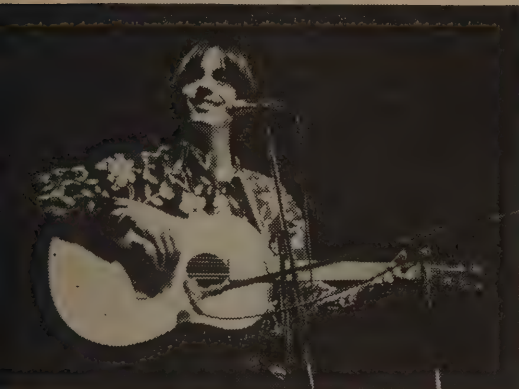
Warren was telling me about how his

Running On Empty is Jackson's most powerful, articulate and entertaining lp to date. It is also an amazingly big-selling album...



first album didn't sell well, but how everyone knows his songs. "Poor Poor Pitiful Me" is Linda Ronstadt's latest single, in fact. (Being about kinky sex and wild days in Hollywood, the song is a far cry from Linda's country ballads.)

"Well, I write about the things that happen to me — or should I say happened to me a long time ago," Warren says lightly. (He's married and has two children.) "See, when I was running around L.A. and doing crazy things with Kim Fowley, there were times that got so crazy that I just had to write a song about it," he later admits.



Lynn Goldsmith

Jackson's collaborations with Warren have brought about changes in his own music as well. In *Running On Empty*, Jackson lightens up on his role of poet laureat of southern California and writes some downright funny songs.

"Carmelita" is a song about a guy and a girl hooked on heroin who sell all of their possessions to get another fix. It has made people cry. Warren thinks it's a funny song.

"'Carmelita' never struck me as depressing. I thought it was rather funny — in-somuch as that you can't help being short. Now, 'Short People' is a despressing song. I think my 'Carmelita' is far less sad insofar as that addiction to heroin is a sickness that you don't have to have. If I had a good friend with a problem like that, which I must say I don't, I would try to make him feel stupid rather than tragic. That'd be my way of dealing with it," explains Warren.

On *Excitable Boy*, Warren is much less serious and (dare I say) more commercial in his approach than he was on his first album. But Warren argues that with me too:

"Let me find a way of saying this without sounding coquettish, but commercial is a word I refuse to have in my vocabulary. As a songwriter, people were always saying things around me like 'Let's sit down and write a commercial song.' Know where those people are today? Neither do I," he laughs.

"Why don't we say that *Excitable Boy* is more likeable than the first album I did?" offers Warren. Okay. I'll buy that. In that case, the title song of Warren's new album is a little likeable number about a boy who rubs a pot roast on his chest, bites an usher's leg at the movies and rapes and kills his date at the Junior Prom!

One of the more popular songs from *Excitable Boy* is a likeable song about (get this!) "Werewolves of London." Co-producer and ace guitarist Waddy Wachtel helped write this inane ditty. Mick Fleetwood and John McVie (playing drums and bass, respectively) lend a hand to the song too.

I told Warren he had to explain this one.

"You're asking me to analyze a joke?" he asks. Yes, I tell him.

"All right," Warren concedes. "The title line came from Phil Everly and he said why didn't I write a dance called the 'Werewolves of London' and I took him literally. I sat down with Leroy Marinell and he started playing the chord changes — of which there are many, as I'm sure you've heard. (Ed. Note: Warren's kidding, of course. There are three chords to the song.) Well, Waddy Wachtel came into the room just then and was drinking a coke and asked what we were doing. We told him we were writing about werewolves from London. He said: 'You mean, like ahoooooh, werewolves of London?' We loved it and that's the song."

Stevie Nicks and Lindsey Buckingham are friends of Warren's wife Crystal. Stevie and Lindsey appeared on Warren's first album for Asylum. However, Fleetwood and McVie play on "Werewolves of London" and one wonders why a guy like Warren would ask rock's best rhythm section to play on such a simple track.

"We were desperate, to tell you the truth. Maybe recording a simple rock song is easy for the Sex Pistols, but recording such a simple song for studio people who are used to complex things, it's hard. We got static performances and some were sloppy. The song was so simple that nobody could play it."

"Jackson and I were going crazy. Waddy suddenly called John McVie on a whim and another guy on the session called Mick Fleetwood. They both came down and immediately understood what the song needed. They played amazing and so solid and when they'd finished what was obviously the best take ever, there was a moment of stunned silence. Waddy said: 'Well, Mick, I guess we're done.' And Fleetwood stood up and said: 'Waddy, we are never done!' I thought it was a beautiful Winston Churchill - type statement about rock and roll. They were incredible to work with," says Warren.

So, Warren Zevon is about to make his (likeable) mark on modern music. With the help of long-time friend Jackson Browne, Warren Zevon is becoming the craziest and most promising writer of the late-seventies.

Likewise, Warren's sense of humor and take - it - as - it - comes attitude has changed Jackson Browne's attitude and outlook on life.

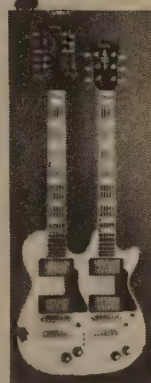
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ALL THE WAY LOVER

(As recorded by Millie Jackson)

BENNY LATIMORE

Ah when that fire starts to burnin'
Deep down inside of you
When that love wheel starts to turnin'
Oh ain't nothin' left to do
But find an all the way lover
Got to be all the way, all the way, all the way
All the way lover.

Don't start something you can't finish
Persuasion ain't no fun
Halfway lovin' just don't get it
You stay there till the job is done
You got to be an all the way lover
Got to be all the way, all the way
All the way lover.

Ain't no sense in doing nothin'
If you're gonna do it wrong
Pretty good ain't good enough
You got to get down to the bone
You got to be an all the way lover
Got to be all the way, all the way
All the way lover.

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LOVE IS ALL YOU NEED

(As recorded by High Inergy)

CLARENCE DRAYTON

You say you feel like something's missing
I think you're searching much too hard
You say I always keep you happy
So tell me what you're looking for.

Love is all you need
All you need is love, love
And your life's complete
Love is all you need
All you need is love
Don't you need me
Are you still in love with me.
Don't go searching for some sugar
When I'm the icing on your cake
You've got the sugar and your spices
Because I'm right here on the cake.

Love is all you need
All you need is love, love
And your life's complete
Love is all you need
All you need is love
Don't you need me
Are you still in love with me.

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YOU REALLY GOT ME

(As recorded by Van Halen)

RAY DAVIES

Girl you really got me going
You got me so I don't know what I'm doing.

Yeah you really got me now
You got me so I can't sleep at night
Yeah you really got me now
You got me so I don't know what I'm doing

Oh yeah you really got me now
You got me so I can't sleep at night
You really got me, you really got me,
you really got me.

See don't ever set me free
I always wanna be by your side.
(Repeat chorus)

See don't ever set me free
I always wanna be by your side.
(Repeat chorus)

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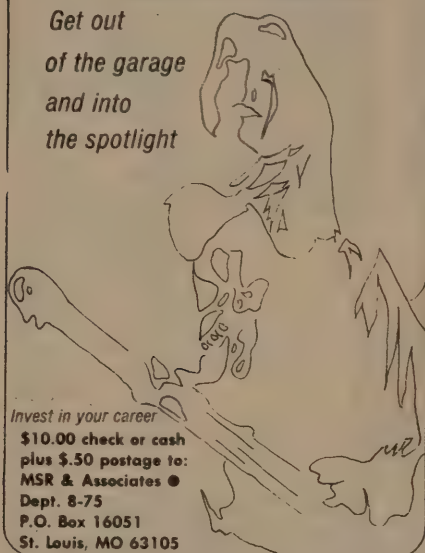
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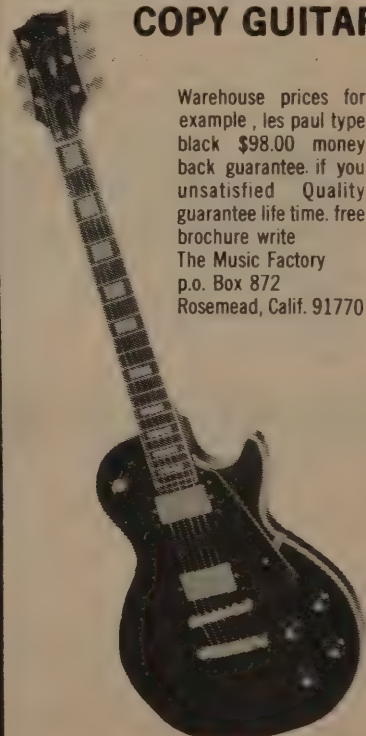
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OCEAN OF THOUGHTS AND DREAMS

(As recorded by Dramatics)

EDDIE ROBINSON
DON DAVIS

When I'm by myself sometimes
Million thoughts run cross my mind
When I try to do without you
All I do is dream about you
And my mind just drifts away
Riding through an ocean of thoughts
and dreams.

I go by the sea at night
To watch the moon reflect the light
I see your face in every tide
This emptiness I cannot hide
And my mind just drifts away
To the days when you were my queen

And my mind just drifts away
Riding through an ocean of thoughts
and dreams.

Like dust up on a pretty rose
It hides the beauty of my love
My love is here within your grasp
Why did our love have to pass
My mind just drifts away
All because of you girl
Riding through an ocean of thoughts
and dreams.

My mind just drifts away, away, away,
away girl
Riding through an ocean of thoughts
and dreams, dreams, dreams.

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HONEY DON'T LEAVE L.A.

(As recorded by James Taylor)

DANNY KOOTCH

That limousine in which you made the
scene
Suits you to a tee
If all that you want to be
Is somebody that don't never want
nothin'
That big chateau where you want to go
In the south of France
Gonna end our big romance
Don't you do it.

Honey don't leave L.A.
That Riviera is so far away
Begging you s'il vous plait
They don't know nothin' down in San
Tropex
Baby don't you leave L.A.

I heard it said that you had it made with
your movie star
But oh how right you are
If that's really 'bout the best you can do
You moved my soul so I played the role
of your back door man
Yes and now I can't really complain
'cause I love you.

Honey don't leave L.A.
That Riviera is so far away
Making you s'il vous plait
They don't know nothin' down in San
Tropex
Mama don't you leave L.A.

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FOOLING YOURSELF (The Angry Young Man)

(As recorded by Styx)

TOMMY SHAW

You see the world thru your cynical eyes
You're a troubled young man I can see
You've got it all in the palm of your
hand
But your hand's wet with sweat and
your head needs a rest.
And you're fooling yourself
If you don't believe it
You're kidding yourself
If you don't believe it.

Why must you be such an angry young
man
When your future looks quite bright to
me
And how can there be such a sinister
plan
That could hide such a lamb, such a car-
ing young man.

And you're fooling yourself
If you don't believe it
You're killing yourself
If you don't believe it.

Get up
Get up, get back on your feet
You're the one they can't beat and you
know it
Come on
Come on let's see what you've got
Just take your best shot and don't blow
it oh.

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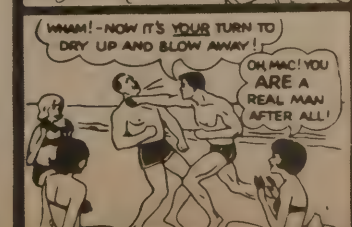
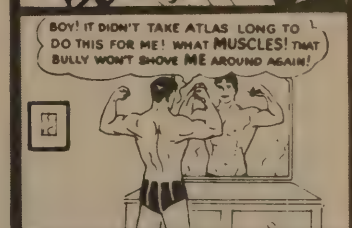
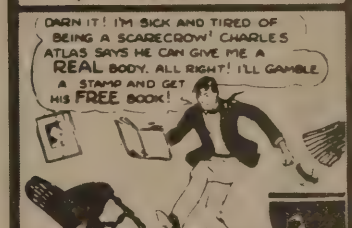
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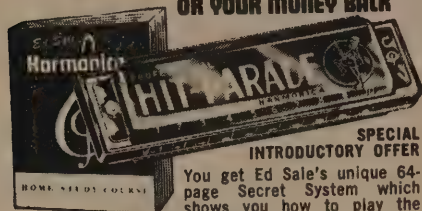
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LET'S LIVE TOGETHER

(As recorded by Cazz)

FIN FINNERTY

Hey baby I gotta tell you somethin'
Somethin' you ought to know
You're the honey in my sweet life
I oughta let it show
When I think about the good times
Baby that I had with you
When I feel the way I'm feelin' the fire
Baby gotta let you know
Oh baby gotta let you know.

I want you baby
I need you baby
I love you baby

Let's live together

I love you baby

I's thinkin' maybe say come on baby
Let's live together.

Now baby I wanna tell you somethin'
Somethin' been on my mind
You're the sun and the spring of my life
I oughta let it shine now.

When I think about the happiness
When I think that you got me feelin' like this

Baby gotta let you know
Gotta let you know.

(Repeat chorus)

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SWEET TALKIN' WOMAN

(As recorded by Electric Light Orchestra)

JEFF LYNNE

I was searchin' on a one-way street
I was hopin' for a chance to meet
I was waitin' for the operator on the line.

(She's gone so long)

What can I do

(Where could she be)

Oh no, no don't know what I'm gonna do

I gotta get back to you.

You gotta slow down

Sweet talkin' woman

You got me runnin'

You got me searchin'

Hold on sweet talkin' woman

It's so sad if that's the way it's over.

I was walkin' many days gone by
I was thinkin' 'bout the lonely nights
Communication break down all around me.

(She's gone so long)

What can I do

(Where could she be)

Oh no, no don't know what I'm gonna do

I gotta get back to you.

(Repeat chorus)

I've been livin' on a dead-end street
I've been askin' ev'rybody I meet
Insufficient data comin' through.

(She's gone so long)

What can I do

(Where could she be)

Oh no, no don't know what I'm gonna do

I gotta get back to you.

(Repeat chorus)

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POOR POOR PITIFUL ME

(As recorded by Linda Ronstadt)

WARREN ZEVON

I met a boy from a Bucharest
Down on Yokahama
He picked me up, he'd throw me down
I said please don't hurt me mama
I'm go away on the railroad track
And wait for the double "E"
But the railroad don't run no more.

Poor poor pitiful me

Poor poor pitiful me

Poor poor pitiful me

These young boys won't let me be
Lord have mercy on me
Wee is me.

I met a boy in West Hollywood
Now I ain't namin' names
He really worked me over good
He was just like Jesse James
He really worked me over good
He was a credit to his gender
He put me through some changes Lord
Sorta like a Waring blender.

Poor poor pitiful me

Poor poor pitiful me

Poor poor pitiful me

These young boys won't let me be
Lord have mercy on me
Wee is me.

I met a boy in Liverpool
He asked me if I'd beat him
He took me up to his hotel room
And he wrecked my mojo heater.

Poor poor pitiful me

Poor poor pitiful me

Poor poor pitiful me

These young boys won't let me be
Lord have mercy on me
Wee is me

Oh Lord have mercy on me.

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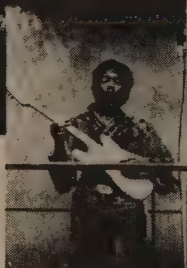
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LOVE IS LIKE OXYGEN

(As recorded by Sweet)

ANDREW SCOTT
TREVOR GRIFFIN

Love is like oxygen
You get too much you get too high
Not enough and you're gonna die
Love gets you high.

Time on my side
I got it all
I've heard that pride
Always comes before a fall
There's a rumour goin' 'round the town
That you don't want me around
I can't shake off my city blues

Every way I turn I lose.

Love is like oxygen
You get too much you get too high
Not enough and you're gonna die
Love gets you high.

Time is no healer
If you're not there
Lonely fever
Sad words in the air
Some things are better left unsaid
I'm gonna spend my days in bed
I'll walk the streets at night
To be hidden by the city lights, city lights.

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BOOGIE SHOES

(As recorded by KC & The Sunshine Band)

H.W. CASEY
R. FINCH

Girl to be with you is my fav'rite thing
Uh huh and I can't wait till I see you
again yeah yeah.

I want to put on my my my my my
boogie shoes
Just to boogie with you yeah
I want to put on my my my my my
boogie shoes
Just to boogie with you uh huh.

I want to do it till the sun comes up oh
yeah
I want to do it till I can't get enough
yeah yeah.
I want to put on my my my my my

boogie shoes
Just to boogie with you yeah
I want to put on my my my my my
boogie shoes
Just to boogie with you.
I want to put on my my my my my
boogie shoes
Just to boogie with you yeah
I want to put on my my my my my
boogie shoes
Just to boogie with you yeah
I want to put on my my my my my
boogie shoes
Just to boogie with you yeah
I want to put on my my my my my
boogie shoes
Just to boogie with you yeah.

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NEW HORIZONS

(As recorded by Sylvers)

LEON F. SYLVERS III
RICKY SYLVERS

Can't let the sun go down on me, oh no
more
Can't let myself be washed out to sea
I got to stay ashore
The world is full of ups and downs you
know what I mean
I got to make my mark in life
I'm through with dreams.

Now I got to push ahead
'Cause the more I put out, the more
comes back
On to better things instead of hangin'
out in the streets

'Cause when the lights go down I'll see
I'm free.

Got to meet my new horizons
Got to meet my new horizons
I got to live my life ooo
I got to live my life.

Now I got to push ahead
On to better things instead
I'll see I'm free.

Got to meet my new horizons
Got to meet my new horizons
I got to live my life ooo
I got to live my life
I got to live my life ooo.

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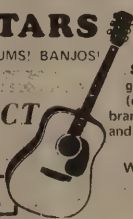
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RUNNING ON EMPTY

(As recorded by Jackson Browne)

JACKSON BROWNE

Looking out at the road
Rushing under my wheels
Looking back at the years gone by
Like so many summer fields
In sixty-five I was seventeen
And running up one-o-one
I don't know where I'm running now
I'm just running on.

Running on
Running on empty
Running on
Running blind
Running on

Running into the sun but I'm running behind.

Gotta do what you can
Just to keep your love alive
Trying not to confuse it with what you do to survive
In sixty-nine I was twenty-one
And I call the road my own
I don't know when that road turned onto the road I'm on.

Running on
Running on empty
Running on
Running blind
Running on

Running into the sun but I'm running behind.

Ev'ryone I know, ev'rywhere I go
People need some reason to believe
I don't know about anyone but me
If it takes all night
That'll be all right
If I can get you to smile before I leave.

Looking out at the road
Rushing under my wheels
I don't know how to tell you all just how crazy this life feels
I look around for the friends that I used to turn to to pull me through
Looking into their eyes
I see them running too.
(Repeat chorus)

Honey you really tempt me
You know the way you look so kind
I'd love to stick around
But I'm running behind.

Running on
You know I don't even know what I'm hoping to find
Running blind
Running into the sun
But I'm running behind.

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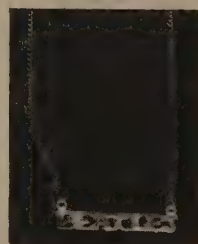
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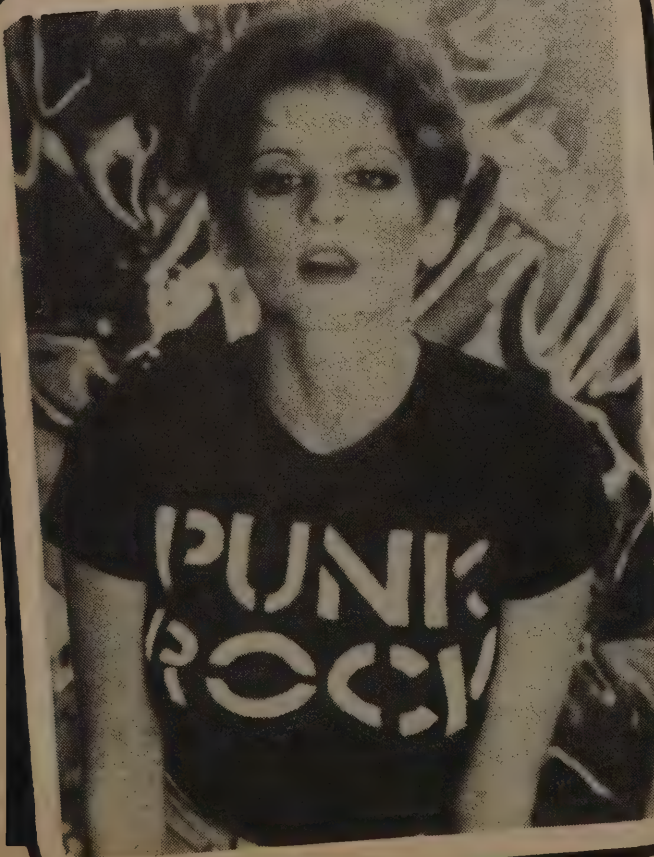
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HOT LEGS

(As recorded by Rod Stewart)

ROD STEWART

Who's that knockin' on my door
It's gotta be a quarter to four
Is it you again
Comin' round for more
Well you can love me tonight
If you want
But in the morning
Make sure you're gone.

I'm talkin' to you
Hot Legs you're wearin' me out
Hot Legs you can scream and shout
Hot Legs are you still in school
I love you honey.

You got a most persuasive tongue
You promise all kinds of fun
But what you don't understand
I'm a working man
I'm gonna need a shot of Vitamin E
By the time you're finished with me.

I'm talkin' to you
Hot Legs you're an alley cat
Hot Legs you scratch my back

Hot Legs bring your mother too
I love you honey.

Imagine how my daddy felt
In your jet black suspender belt
Seventeen years old he's trudging sixty-
four

You got legs right up to your neck
You're makin' me a physical wreck.

I'm talkin' to you
Hot Legs in your satin shoes
Hot Legs are you still in school
Hot Legs you're makin' me a fool
I love you honey.

Hot Legs you're makin' your mark
Hot Legs keep my pencil sharp
Hot Legs keep your hands to yourself
I love you honey.

Hot Legs you're wearin' me out
Hot Legs you can scream and shout
Hot Legs you're still in school
I love you honey
Hot Legs, Hot Legs, Hot Legs
I love you honey.

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THE ONE AND ONLY

(As recorded by Gladys Knight)

ALAN & MARILYN BERGMAN PATRICK WILLIAMS

When you find the one and only
It's like findin' a needle in the hay
Ev'ryone of us is lookin' for love
So when love comes along
You can't let it get away
When you're someone's one and only
And he says that he's nothin' without
you
When at last you know where you
belong
Then you're one of the chosen few
Yes you're one of the chosen few
Well I found my one and only
Like the long, lonesome river finds the
sea
And I can't believe how lucky I was
That you and your love were waitin'
around for me
You're my darlin' one and only
I've got no more lookin' left to do
With a love as sweet as ours
I know that I'm one of the chosen few
Yes I'm one of the chosen few.

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IMAGINARY LOVER

(As recorded by Atlanta Rhythm Section)

**BUDDY BUIE
ROBERT NIX
DEAN DAUGHTRY**

Imaginary lovers
Never turn you down
When all the others turn you away
They're around
It's my private pleasure
Midnight fantasy
Someone to share my wildest dreams
with me
Imaginary lover
You're mine anytime
Imaginary lovers oh yeah.

When ordinary lovers don't feel what
you feel
And real-life situations lose their thrill
Imagination's unreal
Imaginary lover
Imaginary lover
You're mine anytime.

Imaginary lovers never disagree
They always care
They're always there when you need
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Imaginary lover, imaginary lover
You're mine all the time
My imaginary lover
You're mine anytime.

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WHICH WAY IS UP?

(As recorded by Stargard)

NORMAN WHITFIELD

Had a little trouble in my hometown
Things got funky so I had to leave right
away
So I went to the city on the first thing
smoking
Ha but your trouble had a way of find-
ing me.

And I ain't joking
Think I know which way is up
I finally got my direction together
Which way is up
Oh don't need no love that changes like
the weather
Which way is up
Ha don't have to think about it twice
Which way is up
I got a new lease on life.

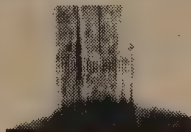
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I'M GONNA TAKE CARE OF EVERYTHING

(As recorded by Rubicon)

MAX HASKETT

In the world so all alone
You get to feelin' that you're on your own
Troubled times seem to be a way of life.

And the day it feel so grey
You're wonderin' if you'll have a place to stay
Somewhere to go to keep out the rain and the cold
Now don't you wonder how you'll survive until spring
Just hear the thunder to you it sings.

I'm gonna take care of everything
I'm gonna take care of you
I'm gonna take care of everything
I'm gonna take care of you.

So you'll know the feeling that my thundering soul has for you
I'll be revealing all the love in my heart that's for you
And when we're warm and in our home
Then you'll realize you're not alone
Troubled times will fade and then pass away.

I'm gonna take care of everything
I'm gonna take care of you
I'm gonna take care of everything
I'm gonna take care of you.

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IT AMAZES ME

(As recorded by John Denver)

JOHN DENVER

He came looking for the answers to some questions on his mind
Seeking truth and understanding in the hope that he would find a way
To better serve his brothers and his sisters in the sun
Sharing all that he was given, giving all to ev'ryone.
Come and listen to the story of a journey once begun
Of a people and their plenty and their season in the sun
And how they gave themselves to symbols and things that they could hold
Living lives in desperation in the fear of letting go.

It amazes me
And I know the wind will surely someday blow it all away
It amazes me
And I'm so very grateful that you made the world this way
For our paths have come together now
Where do we go from here
Will our differences divide us
Must we always live in fear
For there are things that we must move through

Some things to cast aside
But our father watches over us, our mother will provide
It amazes me
And I know the wind will surely someday blow it all away
It amazes me
And I'm so very grateful that you made the world this way
It amazes me, it amazes me, it amazes me.

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WE'LL NEVER HAVE TO SAY GOODBYE AGAIN

(As recorded by England Dan & John Ford Coley)

JEFFREY COMANOR

Turn on the radio
We'll play it 'way down low
There's a tear in your eye that's reflecting the fire's glow
And I wish the night would never end
The sun ain't gonna be my friend
Lying here waiting and wishing I knew when.

We'll never have to say goodbye again
We'll never have to say goodbye again.

You must leave I know you will
I won't let you go until you show me
Some secret for making this time stand still
And somewhere, sometime from now
Together again somehow
All of the waiting will seem like a moment and then.

We'll never have to say goodbye again
We'll never have to say goodbye again.

The whole night afraid to see the light
And the whole day cryin'
Wishin' I knew when
We'll never have to say goodbye again
We'll never have to say goodbye again.

And I wish the night would never end
The sun ain't gonna be my friend
We'll never have to say goodbye again
We'll never have to say goodbye again.

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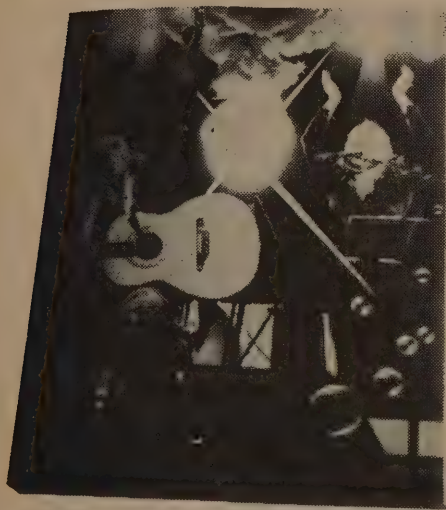
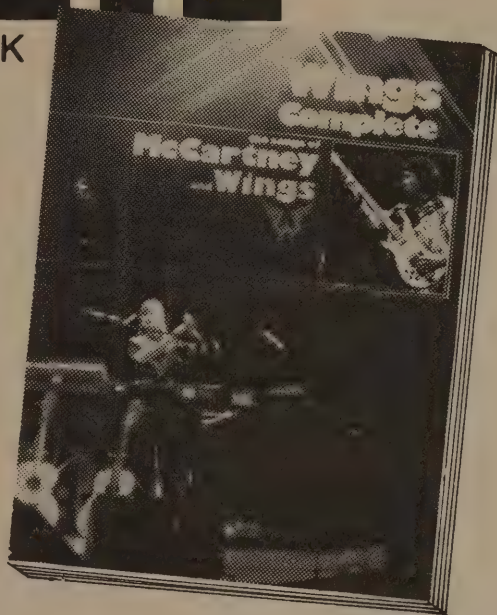
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CAN'T SMILE WITHOUT YOU

(As recorded by Barry Manilow)

**CHRIS ARNOLD
DAVID MARTIN
GEOFF MORROW**

You know I can't smile without you
I can't smile without you
I can't laugh and I can't sing
I'm finding it hard to do anything
You see I feel sad when you're sad
I feel glad when you're glad
If you only knew what I'm going
through
I just can't smile without you.
You came along just like a song
And brightened my day
Who'd believe that you are part of a
dream
And now you know I can't smile
without you
I can't smile without you
I can't laugh and I can't sing

I'm finding it hard to do anything
You see I feel sad when you're sad
I feel glad when you're glad
If you only knew what I'm going
through
I just can't smile.

Now some people say happiness takes
so very long to find
Well I'm finding it hard leaving your
love behind.

Can't you see I can't smile without you
I can't smile without you
I can't laugh and I can't sing
I'm finding it hard to do anything
You see I feel glad when you're glad
I feel sad when you're sad
If you only knew what I'm going
through
I just can't smile without you.

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LET IT GO, LET IT FLOW

(As recorded by Dave Mason)

DAVE MASON

When I'm alone I sometimes get to thin-
kin'
How it's gonna be when we're gone
Are we movin' closer together
Or is it gonna take forever and ever.

Let it go (let it go)
Let it flow like a river
Let it go
Let it flow thru you
Let it go
Let it flow like a river
Let it go
Let it flow thru you.

Searchin' everywhere just tryin' to find
the reason
For misunderstanding and doubt
Don't wanna preach it
Push it or teach it
Just take a good look all around.
(Repeat chorus)

Walls are gonna fall and earth angel's
gonna call on you
To help you on your way
Time spent together like hours forever
(Like hours forever)
So don't ever let love slip away.
(Repeat chorus)

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DUST IN THE WIND

(As recorded by Kansas)

KERRY LIVGREN

I close my eyes
Only for a moment and the moment's
gone
All my dreams
Pass before my eyes a curiosity.

Dust in the wind
All they are is dust in the wind.

Same old song
Just a drop of water in an endless sea
All we do
Crumbles to the ground though we
refuse to see.

Dust in the wind
All we are is dust in the wind.

Don't hang on
Nothing lasts forever but the earth and
sky
It slips away
And all your money won't another
minute buy.

Dust in the wind
All we are is dust in the wind
Dust in the wind
Everything is dust in the wind.

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was our most inspirational period though. The album *2 Years On* was not as strong as the single was.

JG: There's a number of entertainers in pop music who...

MAURICE: You mean there's others?

JG: Down, Maurice! I mean there's others who have done your songs. Do you have any favorites?

MAURICE: Let's see, Dean Martin, Jose Feliciano and Andy Williams and, uh...

BARRY: I liked Jose Feliciano's "Gotta Get A Message" and Andy Williams does nice versions of our songs, really.

JG: *Odesa* was a bold concept album in its time. How do you look back on that album now?

MAURICE: I like the cover.

ROBIN: It's very difficult to say because we don't look back on our albums much. There are a lot of people who associate certain albums of ours with a particular period in their life. We don't put old albums down, of course. But I think when you're a writer, one tends to look towards tomorrow instead of the past. It's different for the people who buy the records though. It's like going up to a script writer and telling him: "Hey, that Sanford and Son show you wrote was really great." But he's already working on something else.

Well, I don't know if that's exactly the same...

MAURICE (to Robin): What a load of rubbish!

BARRY: There's more where that came from, too.

JG: Maurice, you're the only one of the group who seems to be into country music and all sorts of other stuff. You're writing different songs than Robin or Barry.

MAURICE: Yes, well, I do tend to be that sort of person. Whatever you classify me as I am.

Really, I do like funky music and uptempo stuff. Robin's a sort of melancholy lad, very sad drivell. Robin is God's gift to music, ha, ha, ha. And Barry is too much "To Love Somebody." And when you mix us all together you get



Neal Preston/Mirage

"...when we cut solo stuff and put harmony on the songs, they all sounded like The Bee Gees anyway."

crap. I think we're going to write separately from now on and that'll give us a Beach Boys sound. Never mind.

JG: "Jive Talkin'" is an amazing song. How did that come about?

BARRY: That was written in the car going from the Criteria Studios to 461 Ocean Blvd., which was where we were staying to record. We finished it in the studio, but when we played it for Arif Mardin, our producer, he asked us if we knew what "jive talkin'" meant in America. We said we didn't and when he told us we had to change the lyrics so they'd make sense. That's also why the first line of the chorus is "Jive talkin' so misunderstood."

JG: Why are The Bee Gees so modern and disco and danceable now? Don't say because you ran out of money either.

ROBIN: You can only go on the mood of today and you can't write for tomorrow. Our trouble was we were writing in the past.

BARRY: There were those couple of

years when we weren't what you'd call current.

MAURICE: Other people have done our material and it sounded very modern. We had to start doing our material modern too.

BARRY: We're definitely back onto an inspirational path. We know what we want to do and we will do it. It'll take hard work, but we're always collecting ideas for songs by looking around us. Everybody's dancing now and people should be able to dance to our music.

And from that tour onward, The Bee Gees music has done nothing but sell. Barry, Robin and Maurice Gibb are the three busiest commodities in the business; they're superstars. Today, it would be very hard to get the three Bee Gees to tape over an hour of interview / dialogue for a local radio station. However, they haven't heard the last of me...□





PATTI SMITH

(continued from page 27)

that I'd like to do is very minimal, you know. And you don't really need the kind of rock and roll band we have for the stuff I like to do privately. Me and the band talked it over and we decided it's time soon to start doing solo records.

Lisa: Really? Who?

Patti: Me. I only compromise for the band. They are the only people I want to compromise for because in the context of the band is where I got the guts to start playing guitar, or start leaping or start doing backbends or start doing anything in public. The band helped me get over my shyness and release the most animal part of me which I really love. So like I think the band is becoming more of a group. I don't want to be a dictator for a bunch of guys. It's just that I think we'll do two things. Musically we're getting

more sophisticated. I'm even getting more sophisticated even though I don't want to. It just happens, it's like you played long enough you learn stuff. I can sing better, you know, it's like it happened in spite of myself. So with the guys you know, we'll grow and get stronger, be more sophisticated by eventually I guess I'll start doing solo records.

You know, people really loved "Horses," but I'm just the kind of person obstinate enough if too many people love it, it's time to like move on to something else.

Lisa: Do you feel that's what you did with the second album? Did you feel it was moving on to something else?

Patti: Yeah. I wanted airplay, I wanted us to be a great rock and roll band. I felt that when we did "Horses" we weren't a rock and roll band yet. We were still converging and exploring. I didn't think that we were going to be a rock and roll band. I just never thought that I'd ever get that

shot. I mean, it's like, all right, I got a gallery, I always thought I would get a gallery someday. I always thought I'd have a book someday, but I never thought I'd be in a rock and roll band someday.

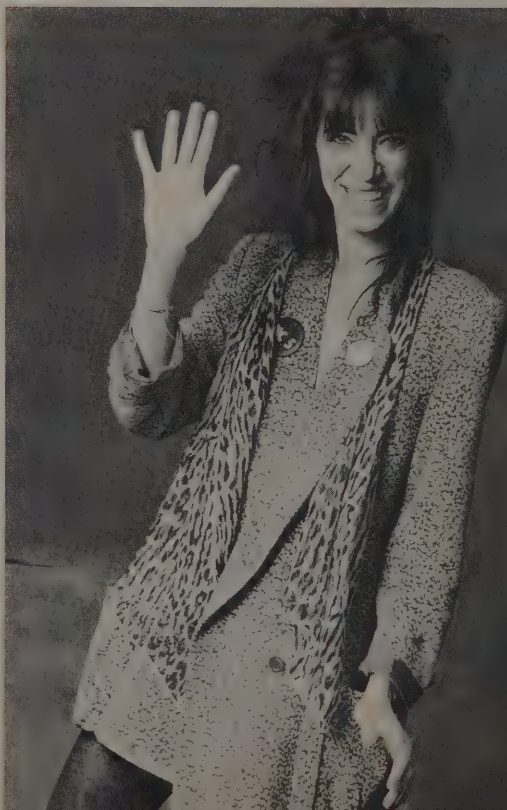
Lisa: Well, you know that's interesting cause the last, I was talking to Jagger about that and the Sex Pistols and whether or not they're going to get more slick or sophisticated and he said it's just what you were saying, it's inevitable. It just happens.

Patti: It's not even slick or sophisticated, it's just like communicating with more people, you know. At first with "Radio Ethiopia," people resisted it cause they thought for some reason we were selling out. They wouldn't press it in England cause it had "piss" in it, it had "fuck" in it. It didn't get any airplay, it was like twice as controversial as our first record. But artistic people sometimes think that if you don't do something obviously obscure, it ain't art, you know. I mean if you don't do something unlistenable or avant garde, that means it isn't art.

To me, all the great Beatles' songs are right up there with art, so are the great Stones' songs. I don't think the Beatles are jive. I still listen to that music. The thing that I like is when something attacks you. The great thing about the Beatles is when a great Beatles' song came on you didn't have to hear it ten times to get into it. It was just like *BANG*. It was great, right away great. Just like James Brown, why did James Brown have a string of hits, why does anybody have a string of hits?

Cause Bang!, they're great the first time you hear em. And I was trying to make that kind of record. I was trying to make the record that (snap) hit ya right like

"I'm still the best guitar player in all this new wave stuff. Of course I've had two years on them."



that. Even tried to put like what I considered the hit first, like Motown. But on the same end, I was also trying to explore intuition further than ever, which is what we did with "Radio Ethiopia." People call me a poet, so because I didn't try to explore language in the second record to their liking, they thought that I threw it all away. To me, what's higher than language is sound. For myself, the goal that I'm looking for is communication.

When I first saw Television and we were first involved in all this stuff and I had all this like energy I started writing all these pieces about the new boys. There's a piece in my book called "Neo-Boy" — the

themselves or don't call themselves, no matter who they are out there — or any of these new girls coming up with guitars — not one of these people can play as good as me. I'm still the best guitar player in all this new wave stuff. Of course I've had two years on them.

I love all these groups because they are really animal, but you know I'll tell ya something about being American — we are the original animals. I mean really, it's

like Americans give other people the courage to do stuff. And usually what happens is — Americans do it and have the initial originality, heart and energy and then all the other countries go and do it, but better. You know what I mean. It's like they have a better look, aesthetically they're better ... cooler dressers, you know the English are the best dressers except for me ... I am one of the best dressers in rock and roll, and I realize that. □



"I love all these groups because they are really animal, but you know, I'll tell ya something about being American — we are the original animals."

new boys. New boys that would take over, myself being one of them, you know? And it's all like you know, on these electric battlefields. Jelly, animation, jello battlefields with electric guitars as your machine gun and all this kind of stuff. And then it's like watching all these like, all these new wave kids, you know, all these new bands. I did all these drawings and did all these poems, and they look like what I dreamed like the next rock and roll kids would look like.

But like I think what's real is real, you know? I mean Bob Dylan came out and then all of a sudden all these sensitive creepy poets came out and it became a big movement. Then it got to be a drag, but Bob Dylan was still Bob Dylan:

I think the Sex Pistols look great, you know. I like "God Save The Queen," but musically their music isn't so new. Reminds me of the Dolls or something. *Lisa: Don't you find it slightly jarring that you don't get the proper credit for "spearheading" the punk rock stuff?*

Patti: Well, they don't believe in idols, and I understand what these punk kids are into, and maintaining the image. Even if they put me down ... They have to keep that image going. But I know what I did and no matter what they say there is not one punk rock kid, or whatever they call



"People really loved 'Horses,' but I'm just the kind of person obstinate enough if too many people love it, it's time to like move on to something else."

TED NUGENT

(continued from page 35)

Savannah the next day, he calmly explains to his impatient charges that a swarm of rabid yellow butterflies have attacked the airport tower and are being scraped off the windows. Curnutt always knows the answers, and is a magician when it comes to jiggling flight reservations or finding a room in a fully-booked hotel. He takes care of business without fuss or fanfare, and it's a testament to his efficiency that no one in the touring party second-guesses his logistics.

Heading for the airport I rode with Cliff Davies, the Englishman whom Ted calls "the ultimate drummer." Cliff grew up southeast of London in conditions similar to Hayley Mills' last night — a piss pot under the bed, and a father just

out of the coal mines in Wales. He's been in the States with Ted for a year and a half now, and Nugent says Davies is the first guy he ever thought beat Led Zeppelin's John Bonham at his own game.

That night's concert doesn't seem as hot as Lakeland's (perhaps because my ears are well-stoppered), but back at Savannah's DeSoto Hilton Ted is plenty keyed up, listening to a delayed broadcast of the show. Ted registers under the name "Howard Hill" — after the now deceased archer who was the first white man to kill an elephant with bow and arrow, and who shot dimes out of the air in exhibitions — but some nubile have ferreted him out. After a quick chat at the door, he shoos them away, explains they must have located him by following the scent of his musk, and finally settles down to proclaim the magnificence of his songwriting. (Admitting that Carly

Simon didn't write "You're So Vain" about him is about the limit of Ted's modesty.)

Nugent's lyrics are vulgar in both senses of the word: (a) "coarse and obscene"; (b) "common, characteristic of the people at large, as distinguished from the privileged or educated classes." His songs are about working and playing hard ("man's law"), with lots of explicit sex, just like the idle chatter of most blue-collar workers. (I'd love to see him take on Peter Cooke and Dudley Moore in a gross-out contest.)

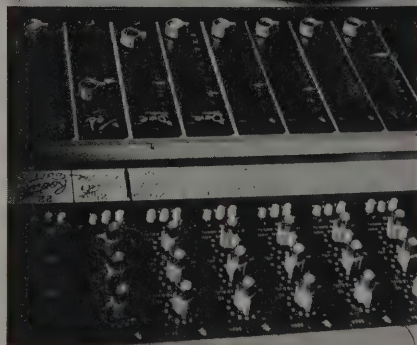
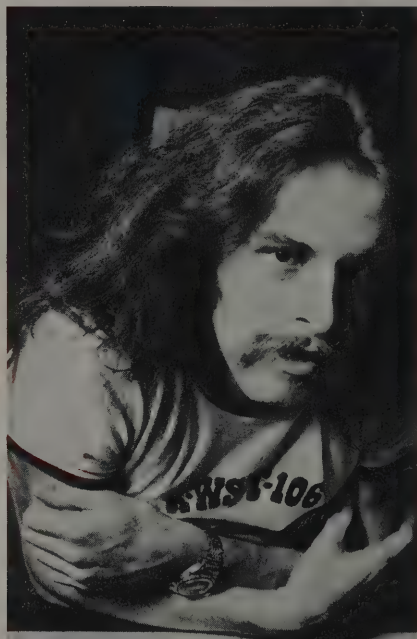
"...your legs wrapped around my face, baby, I think I ate too much..." Ted chuckles. Some of his favorite unused titles are "Bone Yank Blisters" and "Toe-Jam Sperm Incense Bomb". Huh???

"Yeah, I actually made one once out of five years of toe-nails — they cause the real damage — and, I swear to God, I'd been meticulously taking cardboard and scraping ..." By this time Nugent has convulsed himself in gales of laughter and can't continue.

"Listen, I think I'm uncriticizable," he maintains suddenly. "I'm doing no harm, I'm not a degenerate, I'm just having a panic. A lot of people just don't see the good humor in what I do."



"All I want to do is rock and roll, hunt and fish, and love my family."



Lynn Goldsmith

Lynn Goldsmith

"I am living the ultimate full life. See, the main reason I have such a grip on myself — despite all the self-acclaim — is I'm extremely simple."



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Er ... what does your mother think of your songs?

"She digs 'em; she plays 'em at all her luncheons and passes out lyric sheets. Listen, my wife came up with the title 'Cat Scratch Fever'."

Right, so the family that plays together stays together. Now where does this leaper energy of yours come from?

"I don't know, I'm sure it's all attitude. I don't take any vitamins, I'm strictly motivated by basic desire. Six years ago I

averaged maybe three or four hours of sleep a night. I booked all my own gigs, I routed everything, I purchased the vehicles and looked after the maintenance, I took care of everyone's workman's compensation and insurance policies, I was my own accountant and road manager, and after every gig I wrote the promoter and thanked him or criticized him, whichever was due.

"I was also my own truck driver. My all-time record was playing Lima, Ohio

on a Friday, driving all night to Miami Beach — I never drove under 100 mph — where I played Saturday; and then driving 36 hours non-stop to Boston where we played Monday night. It was the fourth night in a row I'd been up — no coffee, no drugs, nothing — but then I was eternal marathon wired. I've tried, but I can't do that anymore.

"The name of the game is intensity, but people are intimidated by that and the volume when we play live — they don't realize that 'too' is great. No one is more driving than my stuff, except Wayne Cochran and some early James Brown. But, you know, as intense as I am, I'm relaxed. I'm capable of getting more placid than anybody."

Nugent's unequivocal nature results from his tendency to see the world in purely practical terms: "It's all whether you're going to be the yank-ee or the yank-er," he believes. "I admit I don't think about things much. I deal with problems very well as they arise, and that way you don't fog your involvements. If there's a problem in my organization, I know the answer to it.

"I read this interview with Dylan saying, 'How do we know we're really here?' Come on! That guy should have his eyes sucked out of his face and force-fed up his rectum. Then he claimed there's no such thing as rock and roll. That guy needs a 14-pound watermelon suppository.

Obviously, Nugent has little patience for the subtleties of abstract philosophy. What he does have infinite time for is the basics, especially his family. He travels with scores of snapshots of his wife and kids (Toby, 1, and Sasha, 4, who is a doll), as well as pix of his Bronco, his dog, his gun, and his kills.

"My seventh anniversary is today, but only in the last year or so did I really realize what love is. I always thought love was a piece of shit, you know? I thought marriage was the ultimate down. But as corny as this may sound — as anti-rock and roll, as anti-"Nugent image"— something just clicks. I know what love is now, and it's as good as rock and roll.

"I love my wife more than anybody can imagine. Any time I'm within 500 miles of home, I'll fly there after a show just to sleep with her for a few hours before flying off again. It's the element of sanctuary and solitude that so fully fills the void in that city / gig / limo / concrete rock mayhem consistency.

"Course, with me at first it does have to be physical, as everything must be. I think spiritual endeavorers are saps, dwindling zeroes. I think the name of the game is chompin' on something.

"I am living the ultimate full life. See, the main reason I have such a grip on myself — despite all the self-acclaim — is I'm extremely simple. I don't wanna start eating dirt or screwing boys. I've chosen the parameters of my diversions, and I'm covering all the bases I have desires for. Does that sound dull? Sure, I just do the same old fantastic, incredible stuff every day ... And I've done so very well." □

Lynn Goldsmith

DAVID BOWIE

(continued from page 31)

Lisa: Rock and roll...

David: I have absolutely no interest in rock and roll.

Lisa: When you get out onstage you are putting yourself in the rock and roll sort of...

David: No, I'm just being David Bowie. I mean, everybody says I'm not rock and roll. Mick Jagger is rock and roll. No — I go out and my music is roughly in the format of rock and roll. Yeah — I use the rock and roll sort of chord shapes and things and equipment of rock and roll like guitars and stuff. But I don't feel like I'm a rock and roll artist.

Lisa: Do you feel that you have to get out on the stage and do "Rebel Rebel"?

David: I'd be a terrible rock artist — absolutely ghastly.

Lisa: Well, what do you think that is?

David: What — rock and roll people? They're sort of like — oh, I don't know. Paul Rodgers is — I mean, that's sort of rock and roll, isn't it?

Lisa: Do you think you've survived — well, you have survived things that would have done other people in...

David: Ummm. I'm very — again, I just put it down to luck. I persevere quite honestly and I've got a fair amount of discipline which keeps me out of deep water.

Lisa: What about the periods especially when drugs were involved? I don't really know how bad you were, but the word was that things were pretty bad...

David: Wasn't a pleasant part of my life, no.

Lisa: Did you ever wonder at that time that you wouldn't get through it?

David: Yes, a few times. A few times I had some dreadful moments — really bad. Always wondering whether to bring the doctor in the room — stuff like that. Last minute decisions. Absolutely living on the wire, I mean it's not ... That's why I had to leave Los Angeles.

Lisa: How is your business and financial situation?

David: A lot better than it ever was. Yes — it's pretty steady.

Lisa: Are you in control of it?

David: Absolutely, totally — all the way down. I've only got three people working for me and everyone's on salaries.

Lisa: And you trust them?

David: I don't have to trust them — everything's in my name. I get the money.

Lisa: Main Man ... wasn't that all your own doing?

David: Of course it was. I mean it was such a bizarre situation. Ha, ha, ha. God, that was so peculiar.

Lisa: There's always that theory that somebody is doing somebody else's dirty work. You know what I mean — it's like people don't take the responsibility for it themselves...

David: Oh very much so — those days with Main Man, yeah. DeFries would do what he called dirty work and then tell me afterwards what he had done...

Lisa: It wasn't as per your instructions?

David: No. I mean the very first few months I had a very definite idea of what should be happening and I soon lost all control. Completely, absolutely.

Lisa: I always thought you were so smart or so sort of clever about it...

David: Ahhh! Do you know how much money I missed? Oh my God! I lost millions, millions...

Lisa: He still gets money from you, doesn't he? (Tony Defries, Bowie's former manager.)

David: Oh yeah, he's very rich.

Lisa: At one time did you think he was saving you from something? Or that he had come along and he would be able to...

David: Like a fool, I thought he would be a very good manager — ha ha ha. But I mean it ended up as a position of we are Main Man, and we also have David Bowie. I mean, it sort of ended up like that and I'd stand there and pout. After all I was supposed to be the star, and my money became the star.

Lisa: Why do you think people have thought of you as Machievellian?

David: Because everything I do tends to be very successful and it may have something to do with the fact that I'm very good, not necessarily that I manipulate. But that doesn't often occur to people. I have great faith in my artistic abilities ... Some of what I've done stinks...

Lisa: What do you think stinks?

David: Oh — parts and bits I think. "Pinups" is a foolish sort of breather. I thought "Alladin Sane" didn't come off very well. I thought "Diamond Dogs" is tremendous, it's still one of my favorite albums. Bits and pieces of "Station To Station" are all right. "Young Americans" I can't make up my mind about. Yes I can — do I play it? No, I don't. Maybe I don't like it. Ummm, I like most of "Ziggy Stardust", I like all of "Low," and I like everything on "Heroes," except "The Secret Life Of Arabia" which I sort of stuck on the end cause I was short of a track.


Lisa: Is there anything that you're really ashamed of that you've ever done? Or embarrassed by? I mean, when you look back at those early tours, or the clothes, or the costumes...

David: Oh no — I think all that was terrific. I thought that was great for its time and in its place — it was interesting.

Lisa: What would you like to do now?

What would interest you?

David: I'm doing it. □



"I was supposed to be the star, and my money became the star."

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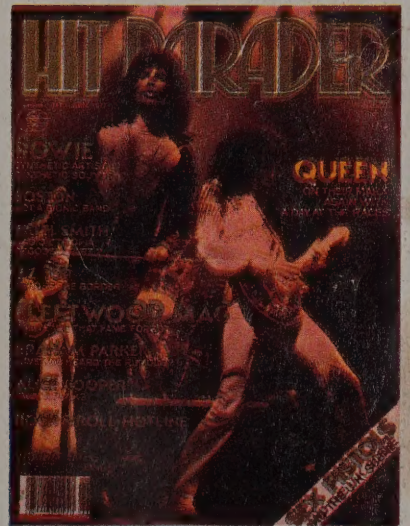
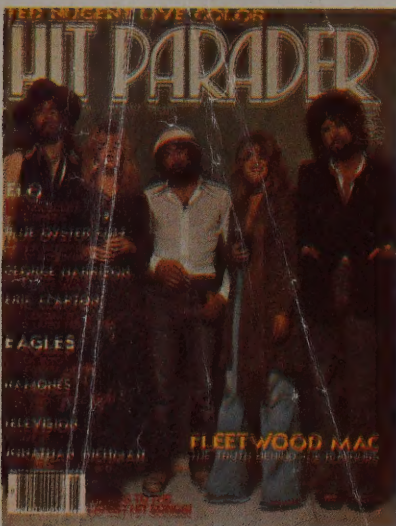
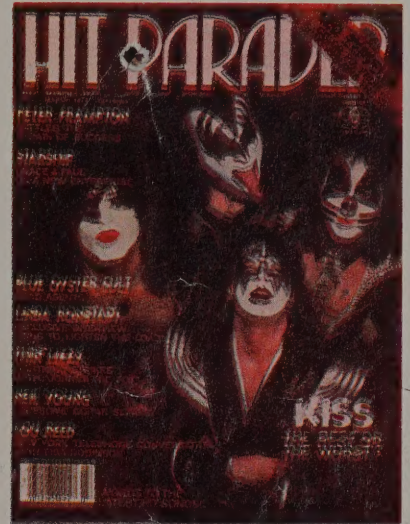
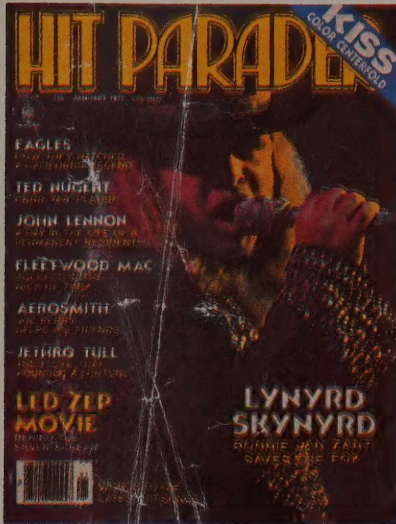
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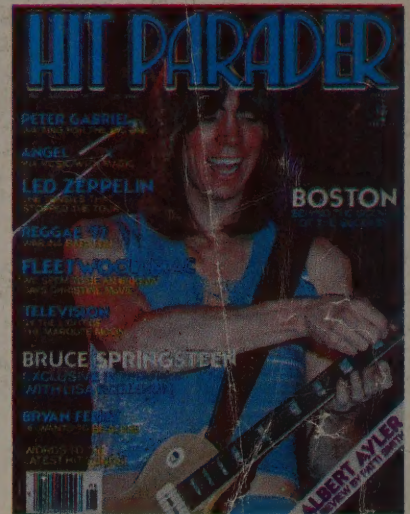
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